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ON PUBLIC EXHIBITION
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
ENTRANCE, 6 EAST 23RD STREET
BEGINNING SATURDAY, MARCH 25, 1916
AND CONTINUING UNTIL THE TIME OF SALE

ENGRAVINGS, ETCHINGS AND WOODCUTS
BY THE OLD AND MODERN MASTERS
BEING PART II OF THE LEVY COLLECTION

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF ELIZABETH B. LEVY ON
WEDNESDAY, MARCH 29, AND THURSDAY, MARCH 30
AT 8:00 O'CLOCK IN THE EVENING
AT THE AMERICAN ART GALLERIES

L. 75622



ЕЛИСАВЕТА
Императрица
Всерос-



ПЕРВАЯ
Автомодержица
сiйская.

GEORG FRIEDRICH SCHMIDT
Elizabeth Petrowna, Empress of Russia
(See No. 425)

CATALOGUE OF
ENGRAVINGS, ETCHINGS AND WOODCUTS
BY OLD AND MODERN MASTERS
THE PROPERTY OF ELIZABETH B. LEVY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
AT 8:00 O'CLOCK ON THE EVENINGS OF
WEDNESDAY, MARCH 29, AND
THURSDAY, MARCH 30, 1916

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY

L. 75022

Conditions of Sale

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2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

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4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

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AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF MRS. ELIZABETH B. LEVY
LARCHMONT, NEW YORK

First Session, Numbers 1 to 278, inclusive

WEDNESDAY EVENING, MARCH 29th AT 8.00 O'CLOCK PROMPT

ALBERTI, CHERUBINO. 1553-1615.

1. THE ANNUNCIATION. 1571. Engraving. Bartsch XVII.
No. 9. Very fine impression.

ALDEGREVER, HEINRICH (TRIPPENMAKER). 1502-after 1555. (One of the "Little Masters.")

2. PORTRAIT OF THE ENGRAVER BY HIMSELF. Engraving by Hendrik Hondius.
3. THE HISTORY OF LOT. 1555. Engravings. Bartsch VIII. Nos. 14-17. Fine set of early impressions and well preserved. (4.)
4. THE UNNATURAL FATHER. 1553. Engraving. Bartsch VIII. No. 73. Good old impression. From the Burleigh James Collection.
5. THE INFANT HERCULES KILLING THE SNAKES. 1550. Engraving. Bartsch VIII. No. 83. The first plate of the set "Labors of Hercules." Very good old impression. From the H. F. Sewall Collection and Duplicate of the Boston Museum.

ALDEGREVER, HEINRICH. (Continued)

6. THE VIRTUES. 1552. Engravings. Bartsch VIII. Nos. 117-123. An interesting but uneven set. Three are very good. (7.)
7. THE VICES. 1552. Engravings. Bartsch VIII. Nos. 124-130. A similar set to the preceding, but more even. One of them very fine. (7.)
8. THE WEDDING DANCERS. 1538. Engravings. Bartsch VIII. Nos. 160-171. A very fine and even set of highly interesting costume plates. Complete sets are extremely rare. From the "A. W." and J. Novak Collections. (12.)
9. PORTRAIT OF THE DUKE OF JULIERS AND CLEVES. 1540. Engraving. Bartsch VIII. No. 181. Second state, with the additional inscription "In imagine . . . Eobanus Hessus," in the upper part of the stone sill. Very closely trimmed and inlaid; a small part of the lower corners replaced. The few large portraits by this master, are exceedingly rare and this is the most important and rarest of them.
10. PORTRAIT OF ALBERT VON DER HELLE. 1538. Engraving. Bartsch VIII. No. 186. With the misspelling "DLR" instead of "DER." Very fine impression. A strip of paper 9mm wide has been replaced at the top and another strip 11mm at the bottom.
- ALTDORFER, ALBRECHT. About 1480-1538. (One of the "Little Masters.")
11. SAMSON CARRYING OFF THE GATES OF THE TOWN. Engraving. Bartsch VIII. No. 2. Good old impression.
12. SAMSON KILLING THE LION. Engraving. Bartsch VIII. No. 26. Good old impression, slightly repaired.

ALTDORFER, ALBRECHT. (Continued)

13. A CENTAUR. Engraving. Bartsch VIII. No. 37. Fine old impression and rare.
14. MUCIUS SCAEVOLA. Engraving. Bartsch VIII. No. 40. Very good old impression. From the Christian Hammer Collection.
15. PYRAMUS AND THISBE. Engraving. Bartsch VIII. No. 44.
16. A MAN IN ARMOR. Engraving. Bartsch VIII. No. 50. Very fine old impression.
17. THE SMALL STANDARD BEARER. Engraving. Bartsch VIII. No. 52. Fine old impression with a small weak spot in the paper of the upper edge.
18. JAHIEL AND SISERA. Woodcut. Bartsch VIII. No. 43. Good and clear impression with margin.
19. THE SLAUGHTER OF THE INNOCENTS. 1511. Woodcut. Bartsch VIII. No. 46. Fine, clear impression with the border-line complete.
20. THE VIRGIN HOLDING THE CHILD IN HER ARMS, STANDING IN A CHURCH. Woodcut. Bartsch VIII. No. 48. A beautiful impression, as fine as pen drawing. A small hole in the right hand upper corner carefully repaired.
21. SAINT GEORGE. 1511. Woodcut. Bartsch VIII. No. 55. A rare print, but not as fine an impression as those preceding. With margin.

AMLING, CARL GUSTAV. 1651-1701.

22. OTTO OF WITTELSBACH TAKING A FORTRESS IN THE ALPS. Engraving from a tapestry by P. Candid, Andresen, I.

ANONYMOUS ENGRAVER OF THE XVI. CENTURY. (One of the "Little Masters.")

23. A LANSQUENET HOLDING THE HORSE OF A STANDARD BEARER. Engraving. Bartsch X. No. 13. Fine old impression.

AUDOUIN, PIERRE. 1768-1822.

24. PORTRAIT OF LOUIS XVIII. Full length standing, in coronation robes. 1818. Engraving after A. J. Gros. Apell, No. 39. Second state, with the title and with the dedication. Very fine and decorative.

BALDUNG, HANS (called GRÜN). About 1476-1545.

25. THE SLEEPING STABLEBOY AND THE WITCH. Woodcut. Passavant III. No. 76.—Bartsch VIII. No. 15 attributes this rare print to Hans Brosamer. Very fine impression on paper watermarked "Crowned shield with three lilies and below a gothic p." Briquet No. 1728. Slight repair in upper left hand corner, and printers crease.

BARTOLOZZI, FRANCESCO. 1728-1813.

26. HISTORY 1792.—POETRY. 1792. Engravings. Tuer, No. 61 and 97. The latter after Angelica Kauffmann. Small oval plates printed in black; MERCURY and CUPID. Ticket for Mr. Giardini's concert in London. Engraving after Cipriani. Not mentioned by Tuer. Fine print with deckel edges and the collector's mark, Fagan 343. (3.)

27. CARACTACUS, King of the Silures, delivered up to OSTORIUS the Roman General by Cartismandua Queen of the Brigantes, 1788. Stipple after W. Hamilton. Tuer, No. 1200. Fine impression in black, with margin.

BARTOLOZZI, FRANCESCO. (Continued)

28. DEPARTURE OF MARY QUEEN OF SCOTS TO FRANCE, WHEN A CHILD. 1794. Stipple after R. Westall. Tuer, No. 1219. Proof before letters printed in brown. Very fine; with margin.
29. CUPID AND PSYCHE. 1789. Stipple after his own design. Tuer, No. 1437. HERCULES WELCOMED BY THE GODS. Stipple printed in gray. (2.)
30. CUPIDON ACHETTE TROP CHER. 1786. Stipple after Jos. Thurst's water color after the antique. Tuer, No. 1508. Oval printed in red. Very fine impression with large margin.
31. PORTRAIT OF NAPOLEON BONAPARTE. 1802. Stipple after A. Appiani. Not mentioned by Tuer. Fine impression in black.
32. PORTRAIT OF GEORGE F. HAENDEL. 1789. Stipple from the statue in Vauxhall Gardens. For Dr. Arnold's edition of Haendel's works. Not mentioned by Tuer.

BEATRIZET, NICOLAS. About 1515-1560.

33. DEATH OF MELEAGAR. 1543. Engraving after a design attributed to Giulio Romano. Robert-Dumesnil IX. No. 32. First state (of 3); before "Horatius Pacificus Formis" was added in the foreground to the right. Very fine impression on paper watermarked "Crossbow in circle." 7mm. margin all around.
34. PORTRAIT OF HENRY II., KING OF FRANCE. 1558. Engraving. Robert-Dumesnil IX. No. 40. Second state. The portrait has been completely changed and the date is now 1558 instead of 1556. Fine impression on paper watermarked "Eagle in crowned circle." Closely trimmed.

BEATRIZET, NICOLAS. (Continued)

35. ROMAN SOLDIERS BATTLING AGAINST THE DACES.
1553. Engraving from an antique bas-relief. Robert-Dumesnil IX. No. 97. Second state; the ground of the hexagonal shield is shaded with dots. Fine old impression on paper watermarked "Agnus Dei in circle." Very small stain.

BEAUVARLET, JACQUES FIRMIN. 1731(?) - 1797.

36. LE RENDEZ-VOUS AGRÉABLE. Engraving after Raoulx. Portalis and Beraldi I. No. 16 *d.* With full margin, but slightly creased.
37. MORDECAI REFUSING TO BOW BEFORE HAMAN.—
HAMAN ARRESTED. Engravings after F. de Troy. Portalis and Beraldi I. No. 18. From "The History of Esther." Fine impressions; the second without margin is inlaid. (2.)
38. PORTRAIT OF ÉDME BOUCHARDON, SCULPTOR.
Engraving after Drouais, for the engraver's reception by the Academy in 1776. Portalis and Beraldi I. No. 28. Second state, with the inscriptions. With margin; ANOTHER COPY of the same. Unfinished trial proof, showing the face and hands only in thin outline. With large margin. From the Robert Hoe Collection. (2.)
39. THE DOUBLE SURPRISE. Engraving after Gerard Dow. Not mentioned by Portalis and Beraldi. Fine. Closely trimmed.

BEHAM, BARTHEL. 1502-1540. (One of the "Little Masters.")

40. COMBAT OF EIGHTEEN NUDE MEN. Engraving. Bartsch VIII. No. 16. Good impression of a very rare plate. With the collector's Mark Fagan 587.

BEHAM, BARTHEL. (Continued)

41. THE THREE SORCERESSES. Engraving. Bartsch VIII. No. 42. This plate was completely worked over by his brother Hans Sebald, who put his mark on it. Slightly clipped. Very rare. From the R. Scholtz Collection. [See No. 51]
42. MAN SEATED ON THE STUMP OF A TREE. Engraving. Bartsch VIII. No. 45. Closely trimmed, but fine. Very rare.
43. PORTRAIT OF EMPEROR CHARLES V. Engraving. Bartsch VIII. No. 60. Good impression on paper water-marked "Folly." Closely trimmed and inlaid; a small hole in the top of the hat carefully repaired. Exceedingly rare.
44. PORTRAIT OF EMPEROR FERDINAND I. Engraving. Bartsch VIII. No. 61. Good impression on paper water-marked with the monogram J. and C. Closely trimmed and inlaid, a small tear through the inscription carefully repaired. Exceedingly rare.
45. PORTRAIT OF LEONHART VON ECKH. Engraving. Bartsch VIII. No. 64. Second state, the head is covered with a hat besides the calotte. Very fine impression, closely trimmed and with a slight printer's crease. Very rare. From the Duke of Arenberg and P. Gellatly Collections.
46. TEN NUDE CHILDREN PLAYING. Engraving. Unknown to Bartsch. Passavant IV. No. 71. Very rare. From the Count von Lepell Collection and Duplicate of the Berlin Print Room.

BEHAM, BARTHEL. (Continued)

47. VENUS AND A SATYR. Engraving. Unknown to Bartsch. Passavant IV. No. 79b. who states that he had never seen it. He refers to "Kunstblatt 1853. p. 215" where the only other impression known to be in existence is mentioned as being in the collection at Gotha. Two corners repaired; otherwise a fine impression. Of the greatest rarity.

(See Reproduction)

BEHAM, HANS SEBALD. 1500-1550. (One of the "Little Masters.")

48. ADAM AND EVE. 1543. Engraving. Pauli No. 7. (Bartsch 6). Third state (of 5); showing four sets of lines in the deepest shadows of the background surrounding Eve. Very fine impression. From the Robert Hoe Collection.
49. THE EXPULSION FROM PARADISE. 1543. Pauli No. 8. (Bartsch 7). Second state (of 3); two sets of lines are shading the background between the legs of Eve. Very fine impression. From the Jan Wussin Collection.
50. THE PENITENCE OF ST. CHRYSOSTOM. Engraving. Pauli, No. 70. (Bartsch, 215.) Eighth state; showing the rays of the sun issuing from the clouds. Very fine impression, with a small margin.
51. DEATH AND THE THREE NUDE WOMEN. Engraving. Pauli, No. 152. (Bartsch, 151.) Second state; before the second set of vertical lines on the cheek of the woman on the right. Very fine impression, with a small margin.
52. EIGHT NUDE CHILDREN. Engraving. Pauli, No. 212. (Bartsch, 210.) Only one state known. Circular plate, very fine impression but closely trimmed.



BARTHEL BEHAM

Venus and a Satyr

(See No. 47)



MARTIN SCHOENGAUER

The Dragon

(See No. 446)

BEHAM, HANS SEBALD. (Continued)

53. TWO WOMEN BATHING AND A FOOL. 1541. Engraving. Pauli, No. 216. (Bartsch, 214.) Fourth state; between the left leg of the fool and the right leg of the woman, a fourth set of lines has been added. Very fine impression.
54. THE GENIUS OF THE ALPHABET. 1542. Engraving. Pauli, No. 233. (Bartsch, 229.) Third state; under the left wing a new set of strong diagonal lines has been added, so that there are now four sets. Very fine impression. From the Robert Hoe Collection.
55. THE LITTLE FOOL. 1542. Engraving. Pauli, No. 234. (Bartsch, 230.) Second state; the background has been shaded with a third set of lines, a small hole carefully repaired. From the Robert Hoe Collection.
56. FEMALE GENIUS WITH THE ARMS OF THE ENGRAVER. 1535. Engraving. Pauli, No. 269. (Bartsch, 258.) GENIUS HOLDING A SHIELD AND HELMET. Pauli, No. 270. (Bartsch, 259.) Only one state known of each. Fine impressions. Rare. (2.)

BERVIC, CHARLES CLEMENT. (Jean Guillaume).
1756-1822.

57. LA DEMANDE ACCEPTÉE. 1784. Engraving after N. C. Lepicié. Royal Folio. Apell, No. 6. Second state; proof with coat of arms and only one line of inscription. Fine impression of a charming composition, with 1 inch margin. A small tear in the upper margin carefully repaired. Duplicate of the Munich Print Room.
58. PORTRAIT OF GABRIEL SÉNAC DE MEILHAN. 1783. Engraving after J. S. Duplessis. Apell, No. 11. Second state; with the inscriptions. Fine impression on old paper, watermarked "Double Eagle and Crown." Big margin.

BINCK, JACOB. ?—About 1569.

- 58A. EVE. Engraving after H. S. Beham. Bartsch VIII. No. 2. Fine impression. From the Robert Hoe Collection.
- 58B. HERCULES AND NESSUS. Engraving. Bartsch VIII. No. 49. Fine impression; closely clipped at the bottom. From the Robert Hoe Collection.
- 58C. DESIGN FOR A DAGGER SHEATH. Engraving. Bartsch VIII. No. 88. Fine and very rare. A small tear carefully repaired. From the Robert Hoe Collection.

BONASONE, GIULIO. About 1531-1574. (Follower of Marcantonio.)

59. NOAH, HIS FAMILY AND ANIMALS LEAVING THE ARK. 1544. Engraving after Raphael. Bartsch XV. No. 4. First state; before Lafreri's address. Fine old impression on paper watermarked "H in circle with a star above it." From the Burleigh James Collection.
60. JUDITH LEAVING THE TENT OF HOLOPHERNES, Engraving after Michelangelo. Bartsch XV. No. 9. Second state; with Lafreri's address. Fine early impression, the guide lines for the inscription still plainly visible. On paper watermarked "Agnus Dei in circle," small parts of the lower corners replaced.
61. THE ENTOMBMENT. 1563. Engraving after Titian. Bartsch XV. No. 44. First state; before Lafreri's address. Very good impression; a small part of the left lower corner replaced. From the P. Mariette and P. Gelatly Collections.
62. SCIPIO WOUNDED IN BATTLE AGAINST HANNIBAL. Engraving after Polidoro. Bartsch XV. No. 81. Very fine early impression (the ink penetrating the paper), on paper watermarked "Scale in circle with a star above it." Small margin. From the Dr. Guerard and J. Marshall Collections.

BONASONE, GIULIO. (Continued)

63. **CLOELIA'S FLIGHT ACROSS THE TIBER.** Engraving after Polidoro. Bartsch XV. No. 83. First state; before Lafreri's address. Early impression (the ink penetrating the paper), on paper watermarked "H in a shield." Small tears along the edges carefully repaired.
64. **JUPITER FALLING IN LOVE WITH JUNO AGAIN.** 1546. Engraving after his own design. Bartsch XV. No. 92. Early impression, but a trifle stained.
65. **JUPITER, NEPTUNE AND PLUTO DIVIDING THE UNIVERSE.** Engraving after Giulio Romano. Bartsch XV. No. 93. Good impression, creased.
66. **PAN, CERES AND CUPID.** Engraving after Giulio Romano. Bartsch XV. No. 170. Fine old impression on paper watermarked "Scale in a circle." A tear carefully repaired. Rare. Duplicate of the Boston Museum.
67. **SATURN AND HIS THREE SONS, JUPITER, NEPTUNE AND PLUTO AS YOUNG BOYS.** Engraving after Giulio Romano. Bartsch XV. No. 172. Very good impression on paper watermarked "Lion of Flanders in an oval border with a crown." Small margin. From the Griggs Collection.
68. **THE BATH.** Engraving after his own design. Bartsch XV. No. 177. Very early impression on paper watermarked "Anvil and Hammer in circle." From the M. Masterman Sykes Collection.

BOSSE, ABRAHAM. 1602-1676.

69. **THE PAINTER,** (on the easel a portrait of Louis XIII., a boy holding a mezzotint engraving by Peter Schenck.) Engraving after his own design. Andresen I. No. 11a on paper watermarked with a coat-of-arms. A very interesting costume plate.

BROSAMER, HANS. About 1506-1552. (One of the "Little Masters.")

70. **JUDGMENT OF PARIS.** Circular engraving. Bartsch VIII. No. 11. Beautiful impression, with large, slightly tinted margin. Very rare.

71. **LAOCOON.** 1538. Engraving. Bartsch VIII. No. 15. With margin. Rare.

CALLOT, JACQUES. 1592-1635.

72. **PORTRAIT OF THE ENGRAVER.** Etching finished with the burin by Lucas Vorsterman after A. van Dyck. Dutuit IV. No. 83. Second state; before the additional line of inscription "Calcographus . . . Lotharingia." Very fine impression on paper watermarked "Baton of Basel in a crowned shield and below the letters P. V." A margin of 5mm. all around. Very rare. From the "Z" Collection.

73. **THE TEMPTATION OF ST. ANTHONY.** 1635. Etching. Meaume, No. 139. Fourth state; with the slip of the graver between the right arm and wing of the larger demon. A small piece replaced in the centre of the upper edge. Rare.

74. **THE MIRACLE OF ST. MANSUY.** Etching. Meaume, No. 141. Seventh state; before the slip of the graver on the face of the young man directly behind the prince. Very good impression, closely trimmed.

75—**THE TWENTY THREE EARLIEST CHRISTIAN MARTYRS IN JAPAN.** Etching. Meaume, No. 155. First state; before "I. Silvestre ex. cum priuil Regis," in the left lower corner. Very fine impression on paper watermarked with the big interlaced "Cs."

CALLOT, JACQUES. (Continued)

76. **THE TRAGEDY OF SOLIMAN V.** Meaume, No. 437. Three plates of the "Big Miseries of War," Meaume, No. 567, 569 and 581. Fine impressions with margin; **TWO PILGRIMS.** Meaume, No. 687; **CAPRICCIO** No. 23, Meaume, No. 816. All etchings. From the Baron Scheffler Collection (in part). (6.)

77. **THE PRODIGAL SON.** Etching. Meaume, No. 666. Second state; with the inscriptions. Fine, early impression on paper watermarked "4 with the letter B" and opposite this a larger undecipherable watermark." From the B. Keller and Baron von Lanna Collections.

78. **OLD COPIES AFTER PONT NEUF.** Meaume, No. 713. Second suit and 12 of the "BOSSUS" (Hunchbacks). Meaume, Nos. 748, 750, 752, 754, 755, 757, 759, 760, 761, 762, 764, 765 in reversed position. All etchings. (13.)

CARAGLIO, GIOVANNI JACOPO. About 1500-1570.

79. **THE DESCENT OF THE HOLY GHOST.** Engraving after Raphael. Bartsch XV., No. 6. First state; before any inscription. Fine, early impression on paper watermarked "H and Star." With margin.

CARRACCI, AGOSTINO. 1557-1602.

80. **HOLY FAMILY.** 1597. Etching. Bartsch XVIII. No. 43. Fine impression on paper watermarked "Lily in circle." A small part of the right upper corner replaced. Bartsch says concerning the above, "Carracci engraved this plate in 1597 after one of his own designs. At that time he was at his best and this head of Joseph certainly proves it."

CARRACCI, AGOSTINO. (Continued)

81. ST. JEROME IN PENITENCE. Etching. Bartsch XVIII. No. 75. First state; the plate is unfinished and as the engraver left it at his death. Very fine impression on paper watermarked "Agnus Dei in circle." From the A. F. Didot, Peoli and Robert Hoe Collections; **ANOTHER IMPRESSION.** Second state; the plate has been finished under the direction of Lodovico Carracci by Fr. Bricci, a pupil of Agostino's. Bartsch says: "It is a misfortune that this plate should have remained unfinished, because without a doubt there is nothing more beautiful, more perfect and more free than this work of the engraver."
(2.)

CASTIGLIONE, GIOVANNI BENEDETTO. 1616-1670.

82. THE ANIMALS BEING DRIVEN TOWARDS NOAH'S ARK. Etching. Bartsch XXI. No. 1. Early impression, on paper watermarked with the "Monogram of Christ."
83. TOBIAS ORDERING THE DEAD TO BE BURIED. Etching. Bartsch XXI. No. 5; **THE RESURRECTION OF LAZARUS.** Etching. Bartsch XXI. No. 6.
(2.)
84. DISCOVERY OF THE BODIES OF ST. PETER AND ST. PAUL. Etching. Bartsch XXI. No. 14; **PAN'S FESTIVAL.** 1648. Etching. Bartsch XXI. No. 16. Third state; the words "Alla Pace" are added after the date.
(2.)
85. THE DRUNKEN PAN AND THREE SATYRS. Etching. Bartsch XXI. No. 18. Very fine impression. From the John Tetlow Collection.
86. DIOGENES LOOKING FOR AN HONEST MAN. Etching. Bartsch XXI. No. 21. Fine, old impression, with margin.

CASTIGLIONE, GIOVANNI BENEDETTO. (Continued)

87. TWO MEN AND A CHILD AMONG RUINS. Etching. Reversed plate of Bartsch XXI. No. 27. This must be a second plate of the same object not known to Bartsch, as the signature also differs from the one described—it reads: “Geo. Benedetto Castiglione fec.” From the Count M. von Fries Collection.

CHODOWIECKI, DANIEL. 1726-1801.

88. PORTRAIT OF THE ENGRAVER by J. C. Frisch. Engraving by B. Salomon. 1796. Engelmann, No. 1.
89. CATTLE REPOSING. Etching after Dietricy. Engelmann, No. 26. Second state; with the artists' names. Fine impression with large margin.
90. LES ADIEUX DE CALAS A SA FAMILLE, (the large plate.) Etching after his own painting. Engelmann, No. 48, II. Second state; the date has been changed to 1768. A tear in the upper and lower margin. Laid down.
91. PORTRAIT OF P. J. F. WEITSCH. Etching after John Fr. Eich. Engelmann, No. 181. Only one state known. Fine. Inlaid for extra illustrating; PORTRAIT OF F. G. LUEDKE. 1780. Etching after the artist's own design. Engelmann, No. 379. Only one state known. With collectors mark Monogram F. R.; PORTRAIT OF PROFESSOR ANDREAS BOEHM, GIESSEN. Etching after a drawing by Christine Countess von Solms Laubach. Engelmann, No. 530. Only one state known. (3.)
92. PORTRAIT OF F. E. VON ROCHOW. Etching after his own design. Engelmann, No. 191. Fourth state; with the address on the letter. Fine impression with margin.

CHODOWIECKI, DANIEL. (Continued)

93. ILLUSTRATION TO GATTERER'S "POEMS." Engelmann, No. 265. Only one state mentioned; ILLUSTRATIONS TO HIPPEL'S "LIVES." Engelmann, Nos. 301, 302, 303. Only one state mentioned; ILLUSTRATION FOR LICHTENBERG'S "ORBIS PICTUS." 1780. Engelmann, No. 342. Only one state mentioned; FRONTISPIECE FOR "HISTORY OF A GENIUS." 1780. Engelmann, No. 346. Only one state mentioned. All etchings. (6.)

94—DIE WERKE DER FINSTERNISS. (The Deeds of Darkness.) A satirical print on the infringers of copyright. 1781. Etching. Engelmann, No. 394. Second state; with the inscriptions. Very fine impression of an interesting plate, with small margin. From the Dr. F. Schnitzer and Heide Collections.

95. TWELVE ILLUSTRATIONS TO "NICHT MEHR ALS 6 SCHÜSSELN." (Not more than 6 plates.) 1781. Etchings after his own designs. Engelmann, No. 395. Third state; with all inscriptions. Complete set, in fine condition. (12.)

96. ILLUSTRATION FOR LICHTENBERG'S "ORBIS PICTUS." Engelmann, No. 401. Only one state mentioned; ILLUSTRATION FOR COVENTRY'S "LITTLE CAESAR." Engelmann, No. 429. Only one state mentioned; ILLUSTRATIONS FOR "SIEGFRIED VON LINDENBERG." Engelmann, No. 480, III and IX; 1788, the plates by G. Böttger; FRONTISPIECE FOR J. J. ROUSSEAU'S "HELOISE." Engelmann, No. 535. Only one state mentioned; ILLUSTRATIONS FOR WIELAND'S "IDRIS." Engelmann, Nos. 607 (1780) and 608 (1789). Only one state mentioned. All etchings after his own designs. (7.)

CHODOWIECKI, DANIEL. (Continued)

97. THREE ILLUSTRATIONS TO KLEIN'S "LIVES OF GREAT GERMANS." ARMINIUS. 1782. Engelmann, No. 436. The second plate. Third state; the date after the name of the artist has been removed; LOUIS THE PIOUS. 1784. Engelmann, No. 500. Third state; with all inscriptions, but before the date was removed. This state is not mentioned by Engelmann; TUSNELDA A PRISONER OF WAR. Engelmann, No. 534. Third state; with all inscriptions. All etchings after his own designs. Fine impressions with large margins. (3.)
98. ILLUSTRATIONS FOR SPRENGEL'S "NORTH AMERICAN REVOLUTION." 1784. Engelmann, No. 492, and Nos. 1, 2, 4, 6, 7, 8, 9, 10, 12. After the etcher's own designs. The copies by D. Berger. All etchings. (9.)
99. LEOPOLD DUKE OF BRUNSWICK GOING TO HIS DEATH in the flood of the Oder, trying to rescue some of his subjects. Etching after his own design. Engelmann, No. 540. Third state; with the underscoring of seven and one half words of the title and with the man swimming in the flood. Fine impression with margin. Rare.
100. TWELVE HUMAN CHARACTERISTICS. Etchings after his own designs. Engelmann, No. 609. Second state; with the inscriptions. Very fine impressions on one sheet with deckel edges. Uncut sheets are very rare and much in demand.
101. TWELVE ILLUSTRATIONS OF MODERN HISTORY FOR THE "GOTHAISCHER HOF KALENDER." 1790. Etchings. Engelmann, No. 614. Second states; with the inscriptions. A good even set. (12.)

CHODOWIECKI, DANIEL. (Continued)

102. FOUR ILLUSTRATIONS TO THE HISTORY OF BRAN-
DENBURG FOR THE "HISTORISCH GENEALO-
GISCHER CALENDER." 1791. Etchings after his
own designs. Engelmann, No. 633. Only one state men-
tioned. Fine impressions of the same sheet, which has
been cut in two. (2.)
103. TWELVE ILLUSTRATIONS TO THE "FABLES" by
Gellert, Gleim, Hagedorn and Lichtwer for the pocket-
calendar of 1795. Etchings after his own designs. 1792.
Engelmann, No. 680. Only one state mentioned. Very
fine impressions on three sheets. Uncut sheets are very
rare and in much demand. From the Dr. F. Schnitzer
and Heide Collections. (3.)
104. ILLUSTRATIONS FOR "DEUTSCHE MONATS-
SCHRIFT." 1798. TEZEL WAYLAID. Engelmann,
No. 903. Second state; with inscription; ELECTOR JO-
HANN SIGISMUND OF BRANDENBURG QUAR-
RELLING WITH THE DUKE OF NEUBURG. En-
gelmann, No. 904*a*. Unfinished trial proof of the rejected
plate; THE SAME. No. 904*b*. The second plate. Sec-
ond state; without the sketches in the margin. Fine im-
pression with margins. All etchings after his own designs.
(3.)
105. ILLUSTRATIONS FOR "BECKER'S TASCHENBUCH."
Engelmann, Nos. 763, 764, 765, 766. Second states,
without the sketches; HEITERE ABSCHIEDS-STUN-
DE. Engelmann, No. 792. Second state; with the in-
scription; ILLUSTRATION FOR "BECKER'S AL-
PENREISE." Engelmann, No. 695. Second state; with
the inscription; ILLUSTRATIONS FOR LANG'S
"TASCHENBUCH." 1799. Engelmann, Nos. 899,
900. Second states; with the inscriptions; ILLUSTRA-
TION TO A LAFONTAINE'S HERRMANN LANGE
IN "TASCHENBUCH VON LANG." 1800. Engel-
mann, No. 909. Second state; with the inscriptions; IL-
LUSTRATIONS FOR BECKER'S TASCHENBUCH.
1801. Engelmann, Nos. 923, 926. Second states; with
the inscriptions. All etchings after his own designs.
(12.)

First Session, Wednesday Evening, March 29th

CLAESZ, ALLART. (Dutch "Little Master.") About 1520-1555.

- 105A. A SOLDIER STRICKEN BY DEATH, TRYING TO WARD OFF THE BLOW. Engraving. Bartsch IX. No. 39. Rare.

COLLAERT, ADRIAEN. About 1520-1570.

106. AMERICA REDECTIO. Engravings after Jan van der Straet. A very even set on paper watermarked "Eagle with a bugle on the shield." Small margin. (4.)

CORT, CORNELIS. About 1530-1578.

107. MOSES AND AARON BEFORE PHARAOH. 1567. Engraving after T. Zuccaro. Andresen I. No. 1. Third state (of 5) before "Joannis Orlandii formis 1602," was added.

108. THE ANNUNCIATION. 1577. Engraving after Titian. Le Blanc II. No. 26.

109. TRUTH INSPIRING THE PAINTER TO PAINT MINERVA, MERCURY AND THE GRACES presenting to an assemblage of the Gods, the Goddess of Painting and the 9 Muses, who have come to protest against the unjust triumph which Fortune gave Vice over Virtue. Engraving on two plates. Le Blanc II. No. 154. Early state, before any inscription and before the white spaces in the lower part were filled. Fine impression and extremely rare. (2.)

CRANACH, LUCAS. 1472-1553.

110. THE MARTYRDOM OF THE TWELVE APOSTLES. 1548. Woodcuts. Bartsch VII. Nos. 37, 38, 45, 46, 47. Fine old impressions. Rare. (5.)

CRANACH, LUCAS. (Continued)

111. SAINT GEORGE ON HORSEBACK, KILLING THE DRAGON. Woodcut. Bartsch VII. No. 64. Very fine impression with the full border line. Very rare.
112. THE GREAT TOURNAMENT. 1506. Woodcut. Bartsch VII. No. 124. Good impression with the border line complete. Two small tears in the margin skilfully repaired and a small piece inserted in the upper edge. Very rare.

DAULLÉ, JEAN. 1707 (1703?)-1763.

113. PORTRAIT of BARON; celebrated Comedian. 1732. Engraved after de Troy. Portalis and Beraldi I. No. 42. Second state; with the inscription. Fine impression with large margin.
114. PORTRAIT of J. B. COIGNARD, Printer to the King and for the Academy. Engraving after Voireau. Portalis and Beraldi I. No. 53. Second state; with the addition "de l'Academy Imperiale d'Augsbourg." Fine impression with margin.
115. PORTRAIT OF CATHERINE MIGNARD. 1735. Engraving after Pierre Mignard. Portalis and Beraldi I. No. 57. Very fine impression.
116. PORTRAIT OF JEAN MARIETTE. Engraver, Dealer in books, and Collector. 1747. Engraving after A. Pesne. Portalis and Beraldi I. No. 84. Second state; with the inscription. Fine impression with one-half inch margin.
117. PORTRAIT of MADEMOISELLE PELISSIER. Engraving after H. Drouais. Portalis and Beraldi I. No. 96. Third state; with Basan's address. Fine impression.
118. PORTRAIT of CLAUDE DE SAINT-SIMON. Bishop of Metz. 1744. Engraving after H. Rigaud. Portalis and Beraldi I. No. 106. Second state; with the inscriptions. Fine impression with a small margin.

First Session, Wednesday Evening, March 29th

DE BRY, JOHANN THEODORE. 1561-1623.

119. THE WEDDING OF REBECCA AND ELIEZAR. Engraving after P. Peruzzi. Andresen I. No. 1. A very fine impression.
120. TRIUMPH OF CHRIST. Engraving after Titian. Andresen I. No. 2. A very fine impression.
121. TRIUMPH OF BACCHUS. Engraving after Giulio Romano. Andresen I. No. 4. The same quality; left upper corner carefully repaired.
122. THE GOLDEN AGE. Circular engraving after A. Bloemaert. Andresen I. No. 6. First state before the address of Wolf or Probst. Very fine impression with margin.
123. THE VENETIAN BALL OR ANTENOR'S WEDDING. Circular engraving after Bernard and H. Goltzius. Andresen I. No. 11. Fine impression. Two worm holes near the edges carefully repaired.
124. MARCHING LANSQUENETS, also called TRIUMPH OF DEATH. Engraving. Andresen I. No. 12. Fine impression.
125. MARCHING LANSQUENETS WITH A STANDARD BEARER IN THE CENTRE. Engraving after Jost Amman. Andresen, No. 15. Fine impression. The two left corners carefully repaired.
126. TWO GENII HOLDING AN EMPTY CARTOUCHE. Engraving after Q. M. S. an unknown artist, perhaps a goldsmith. Nagler IV. No. 3463; A MERMAID. Engraving apparently after the same. Not mentioned by any authority. Unusually rare. (2.)

First Session, Wednesday Evening, March 29th

DE BRY, THEODORE. 1528-1598.

127. ORGUEILLE ET FOLLIE. Allegorical design. Circular engraving. Andresen I. No. 2.

128. DE HOPMAN VAN NARHEYT. Portrait of the Duke of Alba, with a satirical border. Circular engraving. Andresen I. No. 2a. Wrongly described as being the same plate as the one preceding. Fine impression with large margin.

DELLA BELLA, STEPHANUS. 1610-1664.

129. RUINS OF THE TEMPLE OF ANTONINUS PIUS WITH THE FORUM. 1656. Etching. A very interesting plate in good condition.

130. STAGHUNT. Etching. Le Blanc I. No. 155; PARK SCENE. Etching. Both fine impressions and with large margins. (2.)

DE GHEYN, JACOB. 1565-after 1615.

131. OFFICERS AND SOLDIERS ON FOOT. 1587. Engravings after drawings by H. Goltzius. Dutuit IV. Nos. 2-12. A very interesting set, in fine condition, only lacking No. 1. (11.)

**DESNOYERS, AUGUSTE GASPARD LOUIS
BOUCHER. 1779-1857.**

132. PORTRAIT OF NAPOLEON IN HIS CORONATION ROBES. Full length standing. Engraving after F. Gerard. Apell, No. 40. Fourth state; with the inscriptions. Fine impression of this superb plate, with full margin.

**DIETRICY (DIETRICH), CHRISTIAN WILHELM
ERNST. 1712-1774.**

133. PORTRAIT OF THE ENGRAVER by himself. Engraved by J. Schmutzer. Apell, No. 21. Second state; before the address. Fine impression with large margin.

134. THE ADORATION OF THE SHEPHERDS. 1756. Painter-etching. A very early impression, of unusual richness. With 15 mm. margin. Inlaid for extra illustrating.

135. THE SATYR IN THE PEASANT'S HOME, also called the great LENTILEATER. 1739. Painter-etching. Linck, No. 40. Third state.

136. THE KNIFEGRINDER in van Ostade's manner. 1741. Painter-etching. Linck, No. 75. Fourth state; before the number "68" was burnished out. Fine impression with margin. From the Griggs Collection.

137. LANDSCAPE WITH TWO COTTAGES AND A HAY-BARN. Painter-etching. First state before the numeral "80"; with burr. Very rare; LANDSCAPE WITH A HUNTER ON HORSEBACK NEAR A BIG ROCK. Painter-etching. First state; before the artist's name. Very rare. From the F. Gawet and Griggs Collections.
(2.)

DREVET, CLAUDE. 1710-1782 (72 or 68?).

138. PORTRAIT OF HENRI OSWALD, CARDINAL. 1749. Engraving after H. Rigaud. Didot, No. 12. The only state known. Very fine impression, perfectly intact, with large margin.

139. PORTRAIT OF COUNT PHILIP LOUIS ZINZENDORF. 1730. Engraving after H. Rigaud. Didot, No. 15. Third state; with the inscriptions. Fine impression with small margin.

DREVET, PIERRE (the father). 1663-1738.

140. PORTRAIT OF RENÉ FRANÇOIS DE BEAUVEAU, Archbishop. 1727. Engraving after H. Rigaud. Didot, No. 17. The only state known. Fine impression on paper watermarked "Monogram of Christ and three nails on a heart, in oval." Small margin.

141. PORTRAIT OF JEAN PAUL BIGNON, Abbé of Saint Quentin and Librarian to the King. 1707. Engraving after H. Rigaud. Didot, No. 22. Second state; before "Gabriel Josephus etc." was changed to "F. Stephanus Guillemín etc". Fine impression with a very small margin.

142. PORTRAIT OF NICOLAS BOILEAU-DESPRÉAUX, celebrated poet. 1704. Engraving after De Piles. Didot, No. 23. The only state. Fine early impression with a small margin.

143. PORTRAIT OF THE SAME. Engraving after F. de Troy. Didot, No. 25. First state, before an "e" was added to the name of the painter. Fine but very small margin.

144. PORTRAIT OF ANDRE FELIBIEN, General Supervisor of Bridges and Highways. Engraving after C. Le Brun. Didot, No. 46. The only state known. Fine impression with margin.

145. PORTRAIT OF ORONÉ FINÉ DE BRIANVILLE, Abbé of Pontigny. Engraving after H. Rigaud. Didot, No. 47. Second state; with the lines indicating stones in the background outside of the oval. Fine old impression on paper watermarked with "Double eagle".

DREVET, PIERRE (the father). (Continued)

146. PORTRAIT OF MARIA SERRE (Mme. Rigaud); Mother of the painter. Engraving after H. Rigaud. Didot, No. 110. Second state; the name of the painter has been removed from the stone base. Fine old impression on paper watermarked "P. a heart, C" between two lines rounded off at the ends. Very small margin.

147. PORTRAIT OF HYACINTHE RIGAUD, the celebrated Portrait Painter. Engraving after H. Rigaud. Didot, No. 111. Second state; before the date was changed to 1703. A small tear in the right upper corner repaired, otherwise good. Small margin.

DREVET, PIERRE IMBERT. 1697-1739.

148. PORTRAIT OF GUILLAUME DUBOIS, Cardinal and first Minister. Engraved after H. Rigaud. Didot, No. 15. Second state; with the inscription. Very fine impression on paper watermarked "Big double eagle." Slightly foxed; with margin.

149. PORTRAIT OF CLAUDE LE BLANC, Minister of War. Engraving after A. le Prieur. Didot No. 23. Second state; with the inscription. Fine impression, with very small margin. From the Cope Collection.

150. PORTRAIT OF FRANÇOIS PAUL DE NEUFVILLE DE VILLEROY, Archbishop of Lyons. Didot No. 28. The only state known. Good impression, with very small margin.

151. PORTRAIT OF DENIS DE SAINTE-MARTHE, HISTORIAN. Engraving after Cazes. Didot, No. 30. The only state known. Fine impression with margin.

DUPIN, N. 1753-?

152. PORTRAIT OF A. R. J. TURGOT, Comptroller of Finances.
Engraving after Cochin. Portalis and Beraldi II. No.
17. Large margin. From the E. B. Holden Collection.

DÜRER, ALBRECHT. 1471-1528.

153. PORTRAIT OF THE ENGRAVER by himself. Etching
by W. Hollar. 1645. Parthey, No. 1390. First state;
before the word "pinxit" after "ipse Albertus." Fine
but closely trimmed; The SAME PORTRAIT, but a
smaller copy. Etching. Heller, No. 32, repaired. From
the A. Artaria Collection. (2.)
154. THE AGONY IN THE GARDEN. 1515. Etching on
iron. Bartsch VII. No. 19. Very good impression;
the rust-spots very light. From the R. Sturgis and Griggs
Collections.
155. THE SUDARIUM DISPLAYED BY ONE ANGEL. 1516.
Etching on iron. Bartsch VIII. No. 26. Very fine im-
pression; the rust-spots scarcely visible. With a small
margin. From the W. Koller and Griggs Collections. It
also bears a Collector's mark not mentioned by Fagan.
156. THE PRODIGAL SON. Engraving. Bartsch VII. No. 28.
A strong early impression, but creased and not clean;
closely trimmed.
157. THE VIRGIN CROWNED BY TWO ANGELS. 1518.
Engraving. Bartsch VII. No. 39. A superb impression,
somewhat closely clipped at the top. From the M. J.
Perry Collection.
- (See Reproduction)
158. ST. CHRISTOPHER. Engraving. Bartsch VII. No. 52.
Good old impression showing the plate-mark.



ALBRECHT DÜRER
Virgin crowned by Two Angels
(See No. 157)

DÜRER, ALBRECHT. (Continued)

159. THE DREAM. Engraving. Bartsch VII. No. 76. Fair impression of the middle of XVIIth century, on paper watermarked "Crowned shield with fleur-de-lis," which is the same as Rembrandt used for many of his finest impressions. Large margin.
160. THE LITTLE FORTUNE. Engraving. Bartsch VII. No. 78. Good impression. A piece of white paper torn out and carefully reset in the right edge. With a Collector's mark monogram "Gothic D. B." stamped in green.
161. THE STANDARD-BEARER. Engraving. Bartsch VII. No. 87. A very fine, strong impression. Small pieces of white paper replaced in the two upper corners. Impressions of this quality are very rare.
162. THE ASSEMBLY OF WARRIORS. Engraving. Bartsch VII. No. 88. An unusually fine impression on paper with the big bull's head, Hausmann No. 1 as watermark. With a small margin and in perfect order. Extremely rare in such condition.
163. PEASANT AT MARKET. 1519. Engraving. Bartsch VII. No. 89. Very fine, silvery impression with a small margin. Rare in this quality.
164. THE OFFER OF LOVE. Before 1495. Engraving. Bartsch VII. No. 93. One of his earliest plates. Good, old impression before the plate was corroded and before the retouch, but with three pieces of white paper replaced, two in the sky and one in the right-hand lower corner.
165. THE COOK AND HIS WIFE. Engraving. Bartsch VII. No. 97. Good old impression. A very small false margin all around.

DÜRER, ALBRECHT. (Continued)

166. THE COAT-OF-ARMS WITH THE COCK. Engraving. Bartsch VII. No. 100. Good old impression with three pieces of white paper replaced, one in the right hand upper corner, one towards the left upper corner, and one in the left lower corner.
167. PORTRAIT OF PHILIPP MELANCTHON. 1526. Engraving. Bartsch VII. No. 105. A somewhat weak impression. Skinned on the back and laid down.
168. THE SMALL PASSION. Woodcuts. Bartsch VII. Nos. 23, 28, 29, 30, and 33. No. 23 with Latin text. (5.)
169. THE EIGHT PATRON SAINTS OF AUSTRIA. Woodcut. Bartsch VII. No. 116. From the Sir Peter Lely Collection.
170. HERCULES. Woodcut. Bartsch VII. No. 127. Early impression on paper with the watermark "High crown" which differs somewhat from Hausmann, Nos. 4, 21 and 36. The left lower corner has been replaced and the print backed.

EARLOM, RICHARD. 1743-1822.

171. ALOPE. 1787. Stipple after G. Romney. Wessely, No. 9. With the inscription. Impression in light black; large margin.

EDELINCK, GÉRARD. 1640-1707.

172. SAINT-LOUIS, King of France, kneeling before the Crucifix. Engraving after C. LeBrun. Robert-Dumesnil VII. No. 28. The only state mentioned. With margin.

EDELINCK, GÉRARD. (Continued)

173. SAINT CHARLES BORROMEO, kneeling before the Crucifix praying for relief from the plague raging in Milan. Engraving after C. LeBrun, Robert-Dumesnil VII. No. 29. Third state. Good, old impression on paper watermarked with a maltese cross in a round wreath. Closely trimmed.
174. SAINT MAGDALEN, (said to be a portrait of Mme. La Vallière). Engraving after C. LeBrun. Robert-Dumesnil VII. No. 32. Fifth state; with Drevet's address "aux Galleries du Louvre." Laid down.
175. PORTRAIT OF JACQUES BENIGNE BOSSUET, Bishop of Meaux. Engraving after H. Rigaud. Robert-Dumesnil VII. No. 156. First state; before the period after "Rigault". Very fine impression on large paper with deckel edges.
176. FERDINAND, Prince bishop of Paderborn and Munster. Engraving after Michelin. Robert-Dumesnil VII. No. 202. First state; before the coat-of-arms was taken off and reengraved and the inscription changed. Very fine impression with large margin.
177. PORTRAIT OF NICOLAS FEUILLET, Canon of Saint Cloud. Engraving. Robert-Dumesnil VII. No. 204. Second state; the "K" in Edelinck's name is finished and after "Sculpsit" the letters "C. P. R." have been added. Fine impression on paper watermarked "House." With margin. From the F. Gawet Collection.
178. PORTRAIT OF CHRISTIAN HUYGHENS, Celebrated physicist and mathematician. Engraving. Robert-Dumesnil VII. No. 225. Second state; with the name of the engraver. Very good impression on paper watermarked, "P. a heart G. between two lines," a paper which was used by Morin. Small margin. From the F. Didot Collection.

EDELINCK, GÉRARD. (Continued)

179. PORTRAIT OF JEAN JACQUES KELLER, Commissioner for the foundries of artillery in France. Engraving after de Largilliere. Robert-Dumesnil VII. No. 229. Third state, with the inscription plate. Good old impression of an interesting portrait. Small margin.
180. PORTRAIT OF PIERRE MIGNARD, First painter to the King and etcher. Engraving after P. Mignard. Robert-Dumesnil VII. No. 274. Second state; with the inscription. Early impression, the background a trifle rubbed. Closely trimmed; Portrait of JOSEPH JUSTE SCALIGER, Professor of Literature at Leyden. Engraving. Robert-Dumesnil VII. No. 316. The only state mentioned. Good impression with a small margin; Portrait of SAINT VINCENT DE PAUL, founder and first General Superior of the preachers of the Mission and the Sisters of Charity. Engraving after Simon François. Robert-Dumesnil VII. No. 338. The only state mentioned. Fine old impression on large paper watermarked "Grape". (3.)
181. PORTRAIT OF ANNE JULES, DUC DE NOAILLES, Marshal of France. Engraving after H. Rigaud. Robert-Dumesnil VII. No. 284. First state; before the verses were changed to: "Ce Vainqueur . . . Religieux." Fine impression but closely trimmed.
182. PORTRAIT OF JEAN-CHARLES PARENT, Chevalier. Engraving after J. Torteбат. Robert-Dumesnil VII. No. 287. Fourth state; the "G" before "Edelinck" has been reengraved. Good old impression very closely trimmed.
183. PORTRAIT OF ISRAËL SILVESTRE, Designer to the King and etcher. Engraving after C. LeBrun. Robert-Dumesnil VII. No. 319. Third state; with the view of Paris. Very good impression on paper watermarked "CATINAUD." Closely trimmed. From the Griggs Collection.

EDELINCK, GÉRARD. (Continued)

184. **PORTRAIT OF ABRAHAM TENIERS**, the painter. Engraving after A. Teniers. Robert-Dumesnil VII. No. 326. The only state mentioned. Fine old impression with a small margin. Rare.

ELSTRACKE, REGINALD. About 1598-1625.

185. **PORTRAIT OF RICHARD WHITTINGTON**, Lord Mayor of London. Engraving. Andresen I. No. 10. Second state; with the cat. Good old impression closely trimmed. From the Granger and W. Cole Collections.

FACIUS, G. S. About 1750-after 1814; and **FACIUS, J. G.** About 1750-after 1802.

186. **DANAË**. 1780. Stipple after Titian. Andresen I. No. 11. Proof before letters in brownish black. Small margin.

FICQUET, ETIENNE. 1719-1794.

187. **PORTRAIT OF LODOVICO ARIOSTO**. Engraving after C. Eisen. Faucheux, No. 3. Seventh state; not mentioned by F.; another portion has been added to the frame. From the Holden Collection; Portrait of **JEAN BATUE**. Engraving after J. Robert. Faucheux No. 9. Early impression with Odieuvre's address. Very good and with big margin. (2.)

188. **PORTRAIT OF DE CHENNEVIERES**. Inspector of Hospitals and first Commissioner of War. Engraving. Faucheux, No. 31. Second state (of 4); with the misspelling "cincere." Fine, with margin; The Bust of **M. TULLIUS CICERO**. Engraving from the antique after a drawing by P. P. Rubens. Faucheux, No. 32. Only one state. Fine impression on India paper with large margin; Portrait of **PIERRE CORNEILLE**. Engraving after C. LeBrun. Faucheux, No. 34. Fourth state. (3.)

FICQUET, ETIENNE. (Continued)

189. PORTRAIT OF GASPARD DE CRAYER. Engraving after C. Eisen. Faucheux, No. 36. Only one state; Portrait of JOLIOT DE CREBILLON. Engraving. Faucheux, No. 37. Second state; before the names of the artists; Portrait of RENÉ DESCARTES. Engraving after G. Edelinck. Faucheux, No. 39. Fourth state; before the artists' names. From the Holden Collection (in part).

(3.)

190. PORTRAIT OF JEAN DUNZ. Engraving. Faucheux, No. 46. Second state; with the engraver's name. On India paper, large margin; Portrait of A. VAN DYCK. Engraving after C. Eisen. Faucheux, No. 49. Third state; with the text on the back. Laid down. Both from the Holden Collection; Portrait of HENRY DE LORRAINE, COMTE DE HARCOURT. Engraving after N. Mignard. Faucheux, No. 65. Second state; Odieuvre's address has been burnished out.

(3.)

191. PORTRAIT OF JEAN DE LA FONTAINE. Engraving after H. Rigaud. Faucheux, No. 61. Eighth state; the brook is shaded, on India paper. From the Burleigh James Collection; Portrait of JACQUES DE LA COUR. 1747. Engraving. Faucheux, No. 81. Second state; with the inscription. Very large margin. From the Holden Collection; Portrait of F. DE LA MOTHE LE VAYER. 1775. Engraving after R. Nanteuil. Faucheux, No. 84. Fifth state; with the artists' names.

(3.)

192. PORTRAIT OF FRANÇOISE D'AUBIGNE, Marquise de Maintenon. Engraving after P. Mignard. Faucheux, No. 93. Second state; with the inscription. Fine impression with large margin.

FICQUET, ETIENNE. (Continued)

193. **PORTRAIT OF PIERRE MIGNARD.** Engraving after H. Rigaud. Faucheux, No. 99. First state; with Odieuvre's address; Portrait of M. DE MONTAIGNE. 1772. Engraving after Dumoustier. Faucheux, No. 102. Third state; before the artists' names. On India paper. From the Holden Collection; Portrait of ANTOINE FRANÇOIS PREVOST. Engraving after G. F. Schmidt. Faucheux, No. 118. Second state; Odieuvre's address burnished out, on India paper. From the Holden Collection. (3.)
194. **PORTRAIT OF SAMUEL PUFENDORFF.** Engraving after D. Klocker Ehrenstrahl. Faucheux, No. 120. Only one state; Portrait of JEAN FRANÇOIS REGNARD. Engraving after H. Rigaud. Faucheux, No. 122. Third state; before the artists' names; portrait of DAVID RYCKAERT. Engraving. Faucheux, No. 123. Only one state; on India paper, with margin. From the Holden and E. C. Kennedy Collections. (3.)
195. **PORTRAIT OF JEAN BAPTISTE ROUSSEAU.** Engraving after G. F. Schmidt. Faucheux, No. 131. Third state (of 5) before the inscription; Portrait of JEAN JACQUES ROUSSEAU. Engraving after De La Tour. Faucheux, No. 132. Seventh state; before the artists' names. On India paper. From the Holden Collection. (2.)
196. **PORTRAIT OF GUILLAUME CLAUDE SAUGRIN.** Engraving. Faucheux, No. 135. Second state with the inscription; Portrait of JONATHAN SWIFT. Engraving. Faucheux, No. 141. The only state. From the Holden Collection. (2.)
197. **PORTRAIT OF W. VAILLANT.** Engraving after C. Eisen. Faucheux, No. 152. The only state. Laid down; Portrait of AROUET DE VOLTAIRE. 1762. Engraving after DE LA TOUR. Faucheux, No. 162. Fifth state; with the artists' names. From the Holden Collection; Portrait of PHILIP WOUWERMAN. Engraving after C. Eisen. Faucheux, No. 173. Only one state. From the Holden Collection.

FORSTER, FRANÇOIS. 1790-1872.

198. L'AUORE ET CÉPHALE. 1821. Engraving after P. N. Guerin, Apell, No. 9. Fourth state; with the inscription; LA MAITRESSE DU TITIEN. Engraving after Titian. Apell, No. 18. Second state; with the inscription but before the address of Artaria and Fontaine. Very fine impression. (2.)

199. PORTRAIT OF HENRI IV. OF FRANCE. Engraving after Lancrenon. Apell, No. 21. With the inscription; Portrait of ALEXANDER VON HUMBOLDT. Engraving after Steuben. Apell, No. 22. First state; proof before all letters. (2.)

200. PORTRAIT OF AUG. FRED. LOUIS VIESSE DE MARMONT. Engraving after a drawing from Life by Maneret. Apell, No. 24. With the inscription; PORTRAIT OF N. C. OUDINOT, DUC DE REGGIO. Engraving after a drawing from Life by Robt. LeFevre. Andersen I. No. 21. Open letter proof on India paper. (2.)

201. RAPHAEL SANZIO A L'AGE DE 15 ANS. 1843. Engraving after Raphael. Apell, No. 25. Third state; with the inscription; RAPHAEL SANZIO. 1836. Engraving after Raphael. Apell, No. 26. Third state; with the inscription. (2.)

GAILLARD, ROBERT. 1722-1785.

202. JUPITER ET CALISTO. Engraving after Fr. Boucher. Portalis and Beraldi II. No. 1b; with the inscription.

GELLE, CLAUDE. (Lorrain.) 1600-1682.

203. THE FLIGHT INTO EGYPT. Painter-etching. Robert-Dumesnil XI. No. 1. First state; the border line is light and incomplete. Very fine impression. From the Griggs Collection.

GELLEE, CLAUDE. (Continued)

204. THE APPARITION. Painter-etching. Robert-Dumesnil XI. No. 2. Third state. The horizontal border line of the top touches the vertical line in the corner. From the Burleigh James and Griggs Collections.
205. THE DRAUGHTSMAN. Painter-etching. Robert-Dumesnil XI. No. 9. Third state; the corners of the plate are rounded off. From the Griggs Collection.
206. THE SEAPORT WITH THE BIG TOWER. Painter-etching. Robert-Dumesnil XI. No. 13. Second state; with the number "9" in the left margin, but with the corners still pointed. From the Nahl Collection.
207. THE WOODEN BRIDGE. Painter-etching. Robert-Dumesnil XI. No. 14. Second state; before the inscription in the lower margin.
208. APOLLO AND THE SEASONS. Painter-etching. Robert-Dumesnil XI. No. 20. Third state; the border line has been strengthened.
209. THE FOUR GOATS. Painter-etching. Robert-Dumesnil XI. No. 27. Second state; the margin has been cleaned. Very fine.

GHISI, GIORGIO. 1520-1582.

210. HERCULES REPOSING IN A LANDSCAPE. 1567. Engraving after his own design. Bartsch XV. No. 56. Laid down on account of tears.
211. A CEMETERY. Skeletons leaving the tombs taking on new bodies for appearance at the Last Judgment. 1554. Engraving after J. B. Britano. Bartsch XV. No. 69. Very fine impression. A tear on the left side carefully repaired. From the Julian Marshall Collection.

GOLTZIUS, HENDRIK. 1558-1616.

212. **THE SIX MASTER PIECES BY GOLTZIUS;** dedicated to William V. Duke of Bavaria. Engravings after his own drawings in the manner of Raphael, Parmeggiano, Bassano, Dürer, Van Leyden and Baroccio. Dutuit IV. Nos. 15-20. Third states; with the numerals before "P. Schenck Jun." following Visscher's address. Good impressions. No. 16 is a duplicate of the Boston Museum. (6.)
213. **THE PASSION. 1598.** A set of twelve engravings after his own designs. Dutuit IV. Nos. 27-38. The most deceiving copies described by Dutuit, only No. 7 (Du. 33) being from the original plate. An interesting set. (12.)
214. **PIETA** (The Virgin weeping over the dead body of Christ, in her lap). 1596. Engraving after his own design. Dutuit IV. No. 41. Fine impression, on contemporary paper watermarked "Quartered shield with a lion rampant in 2d and 3rd. quarter." With margin. Rare.
215. **APOLLO DEFEATING PAN IN A MUSICAL CONTEST. 1590.** Engraving after his own design. Dutuit IV. No. 140. First state; before the address of G. Gallays. A very fine impression with a few trifling repairs. The collector's mark "Monogram A. R." in circle is not mentioned by Fagan.
216. **HERCULES CARRYING HIS MACE. 1589.** Engraving after his own design. Dutuit IV. No. 142. First state; before "J. C. Visscher excu." Fine impression on paper watermarked "Crowned shield with three fleur-de-lis." A couple of stains and a few slight repairs.
217. **PORTRAIT OF DIRCK VOLCKERTSZ COORNHERT,** (The master of Goltzius). Engraved after his own painting. Dutuit IV. No. 164. Fine early impression before the border on paper watermarked "Crowned shield with fleur-de-lis and the Monogram W. R." Large margin. From the F. Rumpf Collection.

GOLTZIUS, HENDRIK. (Continued)

218. PORTRAIT OF PHILIP GALLE, the engraver. 1512. Engraving after his own design. Dutuit IV. No. 170. Second state; with the inscription. Fine old impression but closely trimmed.
219. PORTRAIT OF ROBERT COUNT LEICESTER. Engraving on a gold plate after his own design. Dutuit IV. No. 175. A very fine impression, closely trimmed and inlaid. From the Kalle and F. W. Klever Collections.
220. PORTRAIT OF NIQUET. 1595. Engraving after his own design. Dutuit IV. No. 177. Good impression with small margin; the left edge has been slightly repaired. With the collector's mark "Monogram of the Gothic letters Ph. R." in a shield stamped in greenish blue ink.
221. PORTRAIT OF JOHANNES ZURENUS. Engraving after his own design. Dutuit IV. No. 189. First state; before the coat-of-arms in the right upper corner. Very fine impression on paper watermarked "Small crowned shield with the baton of Basle and below the letters N. H. M." With small margin and the collector's mark "Monogram Gothic Ph. R." on a shield stamped in greenish blue ink.
222. PORTRAIT OF THE SON OF FRISIUS, WITH THE DOG. 1597. Engraving after his own design. Dutuit IV. No. 190. Second state; the plate is terminated. Very good old impression with a small margin. A small tear in the tree carefully repaired.
223. THE SAME PORTRAIT. The copy known by the monogram "R. G." 1599. Engraving. Dutuit IV. No. 190. Second copy. Fine impression.
224. PORTRAIT OF ADRIAAN VAN SWIETEN. 1579. Engraving from life. Dutuit IV. No. 201. A very fine impression with margin.

GOLTZIUS, HENDRIK. (Continued)

225. **PORTRAIT OF NIKLAAS PIETERSZ DAVENTER;** Mathematician. 1595. Engraving from Life. Dutuit IV. No. 205. First state. An extremely fine impression of a very delicate plate. Small margin.
226. **PORTRAIT OF SIMON SOVIUS,** Rector at Amsterdam. 1583. Engraving from Life. Dutuit IV. No. 207. Very fine impression with margin. From the F. Didot Collection.
227. **PORTRAIT OF AN UNKNOWN** (perhaps Jonker Jan van der Noot). 1578. Engraving from life. Dutuit IV. No. 211. Old impression on paper watermarked "Shield with a diagonal bar." With margin. Rare. From the Griggs Collection.
228. **AN OFFICER HOLDING A HALBERD,** full length standing, (Gerrit de Young of Haarlem). 1583. Engraving after his own design. Dutuit IV. No. 215. Good old impression on paper watermarked with a quartered shield. Small margin.
229. **ANOTHER OFFICER CARRYING A STANDARD,** full length standing, (Gerrit Korneliszen Velsersman, officer at the Siege of Haarlem). Engraving after his own design. Dutuit IV. No. 217. Good old impression, with margin. From the Griggs Collection.
230. **PORTRAIT OF GERARD DE JODE,** printseller. Engraving wrongly attributed to Goltzius, but it may be after his design. Dutuit IV. No. 300. First state; before the Monogram of the engraver. Very good impression, closely trimmed. Rare.
231. **MILITARY SCRIBE—AN OFFICER.** From the set "Three Dutch Soldiers." Engravings after his own designs done by his pupils. Dutuit IV. Nos. 95 and 96. Good old impressions. (2.)
232. **PORTRAIT OF HEINRICH VON SCHWARZENBERG.** 1607. Woodcut by C. van Sichem. Dutuit IV. No. 3.

GOUDT, HENDRIK. 1585-1630.

233. TOBIAS GUIDED BY THE ANGEL, called the "Little Tobias." 1608. Engraving after A. Elzheimer, Andresen I. No. 1.

234. THE "BIG TOBIAS." 1613. Engraving after A. Elzheimer. Andresen I. No. 2. A small hole carefully repaired and retouched.

235. LANDSCAPE WITH THE FLIGHT INTO EGYPT; night effect. Engraving after A. Elzheimer. Andresen I. No. 3. First state; before Elzheimer's name was added. Very fine.

236. THE BEHEADING OF ST. JOHN. Engraving after A. Elzheimer. Andresen I. No. 4. Fine impression, but cut oval and inlaid.

237. JUPITER AND MERCURY AT THE HOME OF PHILEMON AND BAUCIS. 1612. Engraving after A. Elzheimer. Andresen I. No. 6. Fine impression from the Th. Rodenacker Collection.

238. AURORA. 1613. Engraving after A. Elzheimer. Andresen I. No. 7. Fine impression.

GUTTENBERG, CARL. 1743-1792?

239. WILHELM TELL. Engraving after H. Füessli, terminated by Klauber. Andresen I. No. 5. Third state; the German inscription is to the left and the French to the right of the vignette.

HIRSCHVOGEL, AUGUSTIN. 1503-1553?

240. COAT-OF-ARMS of the LASSLA VON EDLASPERG. 1545. Painter-etching. Passavant III. No. 144. Second state; with the monogram and date. Fine impression on paper watermarked with the Double eagle. Rare.

HOLLAR, WENZEL. 1607-1677.

241. CHRIST CRUCIFIED. 1652. Etching after A. van Dyck. Parthey, No. 107. On paper watermarked "Crowned shield with fleur-de-lis." A large plate.
242. MAGDALEN KNEELING BEFORE THE CRUCIFIX. Etching after P. van Avont. Parthey, No. 179. First state; with "Pet. van Avont inuenit et excud. Cum priuilegio." A very fine impression; laid down.
243. PALLAS. 1646. Etching after A. Elzheimer. Parthey, No. 270; DIANA'S NYMPH ASLEEP. Etching with the figure engraved by P. Pontius. From the Duke of Aremberg and Dr. Guereau Collections. (2.)
244. ILLUSTRATIONS to the Fables of Æsop:—THE EAGLE AND THE JACK-DAW. Parthey, No. 336; THE EAGLE AND THE TURTLE. Parthey, No. 373. Both etchings. Two very fine impressions with margins. From the Griggs Collection. (2.)
245. ALLEGORY REPRESENTING THE PEACE AT MUNSTER. Etching after C. Schut. Parthey, No. 467. Second state; before Joan Meyssens' address was replaced by that of J. Galle. From the Collection of A. Apell; SIX PLAYING CHILDREN. 1647. Etching after P. van Avont. Parthey, No. 517. Slightly spotted. (2.)
246. LANDSCAPE WITH FOUR WINDMILLS. 1650. Etching after Breughel. Parthey, No. 1215; THE WOLFSBRUNNEN near Heidelberg. Etching. Parthey, No. 1238. From the Brönnert Collection. (2.)
247. PORTRAIT OF SR. ROBERT BARKLEY. Justice of the Kings Bench. Etching. Parthey, No. 1288; Portrait of FRANCIS LORD COTTINGTON, Chancellor of the Exchequer. Etching. Parthey, No. 1290; Portrait of HENRY HASTINGS, Earl of Huntingdon. Etching. Parthey, No. 1301. (3.)

HOLLAR, WENZEL. (Continued)

248. PORTRAIT OF SR. RICHARD HUTTON, Justice of the Kings Bench. Etching. Parthey, No. 1302; Portrait of LIONEL CRANFIELD, Earl of Middlesex. Etching. Parthey, No. 1308. From the John Barnard Collection; Portrait of JOHN PYM. Etching. Parthey, No. 1313. With the platemark. (3.)
249. PORTRAIT OF PHILIP LORD WHARTON. Etching. Parthey, No. 1323; Portrait of HENRY BURTON. One of the five English controvertists. Etching. Parthey, No. 1328. Impression with the platemark. (2.)
250. PORTRAIT OF ALTOVITI or DELLA CASA. 1649. Etching after Titian. Parthey, No. 1339. Fine impression on paper watermarked "Folly."
251. PORTRAIT OF PIETRO ARETINO. 1647. Etching after Titian. Parthey, No. 1346. First state; before the plate was reduced in size and the Italian inscription replaced by one in French.
252. PORTRAIT OF PIETRO ARETINO. 1649. Etching after Titian. Parthey, No. 1348. Part of the inscription is cut off, but a fine impression.
253. PORTRAIT OF THOMAS HOWARD, Earl of Arundel. Etching after A. van Dyck. Parthey, No. 1353. Dutuit IV. No. 131. First state; with J. Meyssens' address. Fine impression on paper watermarked "Folly," with large margin. From the Hermann Weber Collection.
254. PORTRAIT OF DANIELO BARBARO. 1650. Etching after Titian. Parthey, No. 1359. Good impression. From the H. Lempertz sen. Köln Collection.

HOLLAR, WENZEL. (Continued)

255. PORTRAIT OF H. VAN DER BORCHT. 1649. Etching after J. Meyssens. Parthey, No. 1365. First state; with the misspelling "Walles" instead of "Galles." Fine impression with a small margin. Very rare. From the H. Lempertz sen. Köln Collection.
256. PORTRAIT OF BUFFALMACO or TODESCHO DI CASA FUCHERA. 1650. Etching after Giorgione. Parthey, No. 1367. Second state; with "Antu-piae" after Verte.
257. PORTRAIT OF JOHN CLENCH, Justice of the Queen's Bench. 1664. Etching. Parthey, No. 1376. Very good impression on contemporary paper, watermarked "Crowned shield with fleur-de-lis and the monogram W. R." with a small margin. A little tear near the left upper corner carefully repaired. From the Griggs Collection.
258. PORTRAIT OF VITTORIA COLONNA. 1650. Etching after Seb. del Piombo. Parthey, No. 1379. Very good impression on contemporary paper, watermarked "Folly"; with a small margin. From General Rolas du Roseij Collection.
259. PORTRAIT OF LORD DENNY. 1647. Etching after Hans Holbein. Parthey, No. 1387. Brilliant impression. The margin somewhat unclean and small defects along the right and left edges carefully repaired; Portrait of REVD. JOHN DIODADI. Etching. Parthey, No. 1388. Second state; the date in the upper margin has been changed from 1643 to 1647. With margin. (2.)
260. PORTRAIT OF DÜRER'S FATHER. 1644. Etching after A. Dürer. Parthey, No. 1389. Very good impression on contemporary paper, watermarked "Folly." With small margin.

HOLLAR, WENZEL. (Continued)

261. **PORTRAIT OF ALBRECHT DÜRER.** 1645. Etching after A. Dürer. Parthey, No. 1390. Before the word "pinxit" after "ipse Albertus." Very good impression on contemporary paper, watermarked "I. B." With a small margin.
262. **PORTRAIT OF SIR WILLIAM DUGDALE.** 1656. Etching from life. Frontispiece to his "History of Warwickshire." Parthey, No. 1392. Second state; the inscription: "Ovid: Nescis etc" is burnished out and just below the right corner is engraved: "Wen. Hollar delin. et Scul." With small margin.
263. **PORTRAIT OF REVD. ALEXANDER HENDERSON.** 1641. Etching. Parthey, No. 1415. The man's figure of a good impression, which very likely had been injured, has been cut out and pasted over that of a later impression; Portrait of **HANS HOLBEIN.** 1647. Etching after H. Holbein. Parthey, No. 1418. Early impression before "F. de Wit excud"; Portrait of **RICHARD HOOKER.** Etching. Parthey, No. 1421. Strong impression; laid down. Rare. From the J. G. Collection—[possibly J. Gerbeau.] (3.)
264. **PORTRAIT OF CHARLES I.** Etching after Van Dyck. Parthey, No. 1434. This is really the left part of plate No. 544, which was separately printed. Good old impression on contemporary paper, watermarked "Two columns, between them the letters A. R. O. and above a beehive and a grape." Closely trimmed.
265. **PORTRAIT OF CHARLES LOUIS, PRINCE PALATINE OF THE RHINE.** 1646. Etching after Van Dyck. Parthey, No. 1447—Dutuit IV. No. 159. Third state; H. v. d. Borcht's address has been burnished out. Good old impression on contemporary paper watermarked "Folly"; with margin. From the F. Walker and E. B. Holden Collections.

HOLLAR, WENZEL. (Continued)

266. PORTRAIT OF CATHARINA CORNARO, QUEEN OF CYPRUS. 1650. Etching after J. Palma. Parthey, No. 1455. First state; with the inscription "La Bella Lavra del Petrarca etc." Very good impression on paper watermarked with the two big interlaced Cs. No margin.
267. PORTRAIT OF MARGARET LEMON. 1646. Etching after A. van Dyck. Parthey, No. 1456. Very good, early impression on paper watermarked "Eagle with the Baton of Basle." Large margin.
268. PORTRAIT OF BONAVENTURA PEETERS. Etching after J. Meyssens. Parthey, No. 1480. First state; with the misspelling "pertout" instead of "partout." Fine early impression on contemporary paper, watermarked "small crowned shield with fleur-de-lis." 10mm. margin all around. From the H. Lempertz sen. Köln Collection.
269. PORTRAIT OF PETER PAUL RUBENS. Etching after P. P. Rubens. Parthey, No. 1498. A very decorative plate.
270. PORTRAIT OF JOHN SPOTISWOOD, Archbishop. 1639. Etching. Parthey, No. 1505. Good impression, slightly stained. Very small margin; Portrait of STOCKHOVE. 1650. Etching after J. van Oost. Parthey, No. 1507. Early impression on paper watermarked "Folly"; with margin. (2.)
271. PORTRAIT OF THOMAS WENTWORTH EARL OF STRAFFORD. 1640. Etching after A. van Dyck. Parthey, No. 1508a. Early impression before "& Kt of the Most Noble order of the Garter" was added after "Counsell etc." and before "Londini" after the date. Laid down on account of weak places in the paper. Rare.
272. PORTRAIT OF TITIAN'S DAUGHTER LAVINIA. 1650. Etching after Titian, Parthey, No. 1511. Early impression on contemporary paper, watermarked "crowned shield with fleur-de-lis and the monogram W. R."

HOLLAR, WENZEL. (Continued)

273. **PORTRAIT OF LADY BUTS.** 1649. Etching after H. Holbein. Parthey, No. 1649; **HEAD OF AN OLD MAN WITH CURLY HAIR.** Etching after Leonardo da Vinci. Parthey, No. 1587. On paper watermarked "Coat-of-Arms of Amsterdam"; **HEAD OF A MAN WITH A FELT HAT.** 1646. Etching after M. Zimmermann. Parthey, No. 1644. All good old impressions. (3.)
274. **PORTRAIT OF A WOMAN WITH BIG RUFF.** 1636. Etching. Parthey, No. 1654. With the number 7, closely trimmed; Portrait of the **DAUGHTER OF THE FIRST DUKE OF BUCKINGHAM.** (?) 1678. Etching. Parthey, No. 1730. With margin; inlaid for Extra-Illustrating. Scarce. Both good impressions. (2.)
275. **COSTUMES OF WOMEN;** circular plates. **A YOUNG LADY OF STRASSBURG.** 1643. Etching. Parthey, No. 1935; **A LADY WEARING A MAN'S BROAD-BRIMMED HAT.** Etching. Parthey, No. 1941. Both very fine. Early impressions with margin. (2.)
276. **A MUFF WITH RICHLY EMBROIDERED BROCADE.** 1647. Etching. Parthey, No. 1946. Good old impression with small piece of white paper replaced in the left lower corner.
277. **THE BEGGARS.** Etchings after J. Callot. Parthey, Nos. 2024-2027. Good old impression on paper watermarked with the "big interlaced Cs." Two of them with a small tear carefully repaired. (4.)
278. **THE CHALICE.** 1640. Etching after A. Mantegna. Parthey, No. 2643. Good impression with some repairs in the white paper along the edges and corners. With a collector's mark not mentioned by Fagan. Rare.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF MRS. ELIZABETH B. LEVY,
LARCHMONT, NEW YORK

Second Session, Numbers 279 to 540, inclusive

THURSDAY EVENING, MARCH 30th, AT 8.00 O'CLOCK PROMPT

HONDIUS, WILLEM. 1600-after 1652.

279. PORTRAIT OF WILLIAM PRINCE OF NASSAU. 1630.

Engraving after I. Mytens. Old impression on paper watermarked "Crowned shield with fleur-de-lis and the Monogram W. R." Closely trimmed.

HOPFER, DANIEL. About 1493-1536.

280. TRIUMPHAL ARCH OF CHRIST. Painter-etching on two plates. Bartsch VIII. No. 21. Old impression on paper watermarked "Coat-of-arms of Augsburg," before the number 45. With margin.

KAUFFMANN, ANGELICA. 1741-1807.

281. RINALDO AND ARMIDA. Painter-etching. Also five other plates by the same artist, two of them portraits. An interesting collection of her original work. (6.)

282. TELEMACHUS DEPLORING THE FATE OF HIS FATHER ULYSSES—FLIGHT OF PARIS AND HELENA. CIRCULAR. Both stipple by W. W. Ryland. Printed in red. (2.)

Second Session, Thursday Evening, March 30th

KAUFFMANN, ANGELICA. (Continued)

283. INTERVIEW BETWEEN EDGAR AND ELFRIDA.
1786. Engraving by W. W. Ryland. Fine impression
with margin.

KILIAN, BARTHOLOMÄUS. 1630-1696.

284. PORTRAIT OF GEORG WINCKLER. 1679. Engraving.
LeBlanc II. No. 63. Very fine impression with a small
margin. From the J. Kollmann Collection.

KLAUBER, IGNATZ SEBASTIAN. 1754-1820.

285. PORTRAIT OF CARLE VANLOO. Engraving after C. N.
le Sueur. Engraved for his reception at the Academy.
Andresen I. No. 10. First state; before any inscription.
Very fine and with large margin.

KRUG, LUDWIG. ?-1532.

286. THE MAN OF SORROWS. Engraving. Bartsch VII. No.
6. Rare.

KÜSEL (Küslen), JOHANNA SIBYLLA. 1646-1717.

287. "PLUSIEURS TESTES COIFFEES A LA PARISIENNE
FAITTE." 1680. Etchings after Della Bella. A very
interesting set. (9.)

LEONI, OTTAVIO. About 1576-after 1628.

288. PORTRAIT OF J. L. BERNINUS. 1622. Sculptor. Paint-
er-etching. Bartsch XVII. No. 19.
289. PORTRAIT OF SIMON VOUET. 1625. Painter. Painter-
etching. Bartsch XVII. No. 39. Good impression with
large margin.

LONGHI, GIUSEPPE. 1766-1831.

290. **PORTRAIT OF THE ENGRAVER.** Engraving from life by Gius. Beretta. Apell, No. 8; **TRIUMPH OF SCIPIO.** Engraving after Nattini. Apell, No. 21. First state; proof with "Pietro Buonaccorsi dep.—G. Longhi inc." Very fine and with an autograph inscription of six lines by the engraver. Unique. (2.)
291. **BUST OF A NEGRO.** 1801. Engraving after P. P. Rubens. Apell, No. 26. With the engraver's stamp; full margin; **BUST OF AN OLD MAN WITH A BEARD.** 1800. Engraving after Rembrandt. Apell, No. 29; **BUST OF AN OLD WOMAN.** 1807. Engraving after his own design. Apell, No. 31. Fine impression on large paper and with the artist's signature. Rare. (3.)
292. **BONAPARTE AT THE BATTLE OF ARCOLA.** 1798. Engraving after J. Gros. Apell, No. 36. With small margin.
293. **PORTRAIT OF GEORGE WASHINGTON.** Engraving after Stuart. Apell, No. 47. Hart, No. 841c. Large margin.
294. **BLIND MAN'S BUFF.** Engraving after N. Poussin by F. Caporali under Longhi's direction. Apell, No. 4. First state; proof with the artists' names only and the publisher's (J. Velten) stamp. Full margin.

MANDEL, JOHN AUG. EDUARD. 1810-1882.

295. **ECCE HOMO.** 1858. Engraving after Guido Reni. Apell, No. 7; **MATER DOLOROSA.** 1858. Engraving after Carlo Dolce. Apell, No. 8. Both with the inscription; on plate paper. (2.)
296. **PORTRAIT OF F. W. BESSEL,** Astronomer of the University of Königsberg. Engraving after J. Wolff. Apell, No. 23. Finished trial proof; with the engraver's name only in scratched letters. Proof on India paper with an autograph dedication of the engraver to the printer. Extremely fine. Unique.

MANDEL, JOHN AUG. EDUARD. (Continued)

297. PORTRAIT OF RAPHAEL AT THE AGE OF 15. Engraving after himself. Apell, No. 36; Portrait of TITIAN after himself. Apell, No. 38; Portrait of VAN DYCK after himself. Apell, No. 39. All with the inscription, on plate paper. (3.)

MANTEGNA, ANDREA. 1431-1506. (AFTER HIS DESIGN.)

298. CHRIST DESCENDING INTO LIMBO. 1492. Engraving by an unknown artist in Mantegna's manner after one of his drawings. Bartsch XIII Addition. No. 2. Rare.

MARCENAY DE GHUY, ANTOINE DE. 1724-1811.

299. PORTRAIT OF CHARLES V. Engraving after N., Portalis and Beraldi III. No. 2; Portrait of CHARLES VII. Engraving after N., Portalis and Beraldi. No. 3. (2.)

300. PORTRAIT OF HENRI IV. 1764. Engraving after Janet. Portalis and Beraldi III. No. 7; Portrait of MARSHAL VILLARS. 1778. Engraving after Rigaud. Portalis and Beraldi. III. No. 11. (2.)

301. PORTRAIT OF CHARLES DUKE OF BRUNSWICK. Engraving after La Fontaine. Portalis and Beraldi III. No. 22. Proof, before the clouds in the sky and the shading of the right hand had been put in and before the river had been completely shaded.

MASSARD, JEAN BAPTISTE. 1740-1822.

302. ADAM AND EVE. Engraving after C. Cignani. Apell, No. 1. First state. Proof with the artists' names only. With margin.
303. THE DEATH OF SOCRATES. Engraving after L. David. Apell, No. 15. First state; proof before all inscriptions. With margin.



ANTOINE MASSON
Guillaume De Brisacier
(See No. 304)

MASSON, ANTOINE. 1636-1700.

304. **GUILLAUME DE BRISACIER**, Secretary to Queen Anne of France. 1664. Engraving after N. Mignard. Robert-Dumesnil II. No. 15. Fourth state; the two mistakes in the spelling have been corrected. Fine impression.

(See Reproduction)

305. **PORTRAIT OF MARIN CUREAU DE LA CHAMBRE**, Physician to the King. 1665. Engraving after P. Mignard. Robert-Dumesnil II. No. 24. First state; before the cross hatching on the cheek. One of the master pieces of the engraver. Closely trimmed. From the Count von Enzenberg Collection.

306. **PORTRAIT OF PIERRE DUPUIS**, Flower painter. 1663. Engraving after N. Mignard. Robert-Dumesnil II. No. 25. Good old impression with the signature of Claude Augustin Mariette and date 1696 on the back.

307. **HENRI DE LORRAINE, COMTE D'HARCOURT**, also called "Le Cadet à la pèrle". 1667. Engraving after N. Mignard. Robert-Dumesnil II. No. 34. Third state; with the slip of the graver. Large margin.

308. **HENRI DE LA TOUR D'AUVERGNE, VICOMTE DE TURENNE**. 1669. Engraving after the engraver's own painting. Robert-Dumesnil II. No. 65. The only state; with small margin. A tear carefully repaired. Very rare.

MASTER B. OF THE DIE (Benedetto Verini?). About 1532-(?)

309. **APOLLO ORDERING HERCULES TO DRIVE ENVY FROM THE TEMPLE OF THE MUSES**. Engraving after B. Peruzzi. Bartsch XV. No. 17. Second state; with the retouch of Thomassin; **CIBELE ON HER CHARIOT**. Engraving after Giulio Romano. B. XV. No. 18. With "Ant. Lafreri" near the right lower corner; **APOLLO PURSUING DAPHNE**. Engraving after Giulio Romano. No. 3 of the "History of Apollo and Daphne." B. XV. No. 21. First state; the right breast of the River God is shaded. From the Griggs Collection.

(3.)

Second Session, Thursday Evening, March 30th

MASTER B. OF THE DIE. (Continued)

- 309A. CUPIDS AT PLAY. Engraving after Raphael. Bartsch XV. No. 30; SCIPIO DEFEATING SYPHAX. Engraving after the antique. Bartsch XV. No. 73. Laid down. (2.)

MASTER I. B. (IÖRG BENZ, possibly the same as GEORG PENCZ.) About 1500-1554.

310. PORTRAIT OF PHILIPP MELANCTHON. 1530. Engraving. Bartsch VIII. No. 10. Rare.
311. TRIBULATIONS OF THE HEART. 1529. Engraving. Bartsch VIII. No. 30. Laid down.
312. A BAGPIPER AND A WOMAN. Circular engraving. Bartsch VIII. No. 36. Very good, old impression. From the B. Keller and Coppenrath Collections.

MATHAM, JACOB. 1571-1631.

313. THE INFANT ST. JOHN. Engraving after H. Goltzius. Dutuit IV. No. 13. First state; before any address. THE INFANT CHRIST, seated on cushions. 1597. Engraving after H. Goltzius. Dutuit IV. No. 87. First state; before any address. Both brilliant impressions on contemporary paper; with small margins. (2.)
314. ANDROMEDA CHAINED TO A ROCK. 1597. Engraving after H. Goltzius. Dutuit IV. No. 66. First state; before N. Visscher's address. Brilliant impression, on contemporary paper watermarked "Double Eagle." Small margin.
315. PORTRAIT OF ABRAHAM BLORMAERT, Painter. Engraving after P. Moreelse. Bartsch III. No. 185. Good impression on paper watermarked "Baton of Basle." Closely trimmed.

MELLAN, CLAUDE. 1598-1688.

316. **PORTRAIT OF CLAUDE MELLAN.** 1635. Engraving by himself after his own design. Montaiglon, No. 1. First state; before the plate was reduced in size for the set published by Odieuvre. Small margin.
317. **MOSES AND THE BURNING BUSH.** 1663. Engraving. Montaiglon, No. 4. First state; before "cum p. R." was replaced by "a Paris chez Bligny;" **ADAM AND EVE.** Engraving. Montaiglon, No. 27. One state only, on contemporary paper watermarked "Crowned shield with Fleur-de-lis, and below the letters F. G." Has been folded and a couple of small tears repaired. Both prints with margin. (2.)
318. **BUST OF THE VIRGIN,** in oval border. Engraving. Montaiglon, No. 17. On contemporary paper watermarked "Maltese cross, on circular medallion with chain and cross." Small margin, with tear carefully repaired.
319. **THE SUDARIUM.** 1649. Engraving in one spiral line. Montaiglon, No. 25. Impression with the crack in the plate. No margin.
320. **CHRIST DEAD ON THE CROSS.** Engraving. Montaiglon, No. 28. On paper watermarked "Grape in circular border." Very small margin; **CHRIST BORNE TO THE TOMB.** 1678. Engraving. Montaiglon, No. 31. On paper watermarked "Monogram of Christ". Small margin; **THE VIRGIN** lamenting over the dead body of **CHRIST.** 1683. Montaiglon, No. 32. On paper watermarked "Maltese Cross on circular medallion with chain and cross". Large margin. Duplicate of the Bibliothèque Nationale, Paris. (3.)

MELLAN, CLAUDE. (Continued)

321. SAINT ALEXIS. 1649. Engraving. Montaignon, No. 49. First state; before "cum p. R." in the right lower corner. On paper watermarked "Agnus Dei and below it in letters AGENESEL." and "Grape with tablet and letters on it"; SAINT AUGUSTIN. 1660. Engraving. Montaignon, No. 52. On paper watermarked "Double eagle with a heart." Both with margins. (2.)

322. SAINT BERNARD giving the hood to a novice. Engraving. Montaignon, No. 55. On paper watermarked "shield with 3 rings surrounded by two laurel branches"; SAINT BERNARD giving his rules to a novice. Engraving. Montaignon, No. 57. On paper watermarked "bugle and crown"; SAINT BERNARD ready to give the host to a running man pursued by soldiers. Engraving. Montaignon, No. 58. On paper watermarked "Bugle and crown, with a heart between the letters B and C below it." All with small margin. (3.)

323. SAINT GREGORY. 1681. Engraving. Montaignon, No. 77. On paper watermarked with the "Monogram of Christ, a heart and three nails in an oval." With margin; SAINT JEROME. 1665. Engraving. Montaignon, No. 82. On paper watermarked "Grape in circular border." With small margin. (2.)

324. SAINT ANN AND FOUR OTHER SAINTS. 1648. Engraving. Montaignon, No. 95. On paper watermarked "Grape and opposite M. I." Small margin; SAINT THERESE 1661. Engraving. Montaignon, No. 105. On paper watermarked "Grape in circular border." Small margin; The CONCILIUM. 1665. Engraving. Montaignon, No. 111, Second state; the plate is finished. On paper watermarked with the "Monogram of Christ and three nails on a heart in oval." Small margin. (3.)

MELLAN, CLAUDE. (Continued)

325. DIANA IN HER CHARIOT, HESPERUS GUIDING THE HORSES. Engraving after Berretini. Montaiglon, No. 118. Fine old impression with small margin. PERSEUS RESCUING ANDROMEDA. Engraving. Montaiglon, No. 121. Small margin; LUCRETIA. Engraving after S. Vouet. Montaiglon, No. 122. Fine impression. Small margin. From the Mary J. Morgan and Blake collections. (3.)

326. HERCULES, WOMAN SEATED, VENUS, MAN, AND VENUS. 1675. From "GALLERIA GIUSTINIANA, etc." Engraving after the antique sculptures. Montaiglon, Nos. 128, 130, 134, 140, 149. On paper watermarked "Grape in circular border" and also "Fleur-de-lis in a circle;" DANCING FAUN. No. 14 of "Statues et Bustes antiques des Maisons Royales." Engraving after the antique. Montaiglon, No. 160, on paper watermarked "Grape". No margin. (6.)

327. PORTRAIT OF CARDINAL BENTIVOGLIO. Engraving. Montaiglon, No. 169. No margin, the upper corner clipped. From the Nahl collection; Portrait of VICTOR Le BOUTILLIER. Engraving. Montaiglon, No. 175. Second state; The plate is reduced in size for Odieuvre's publication; Portrait of JEAN PIERRE CAMUS. Engraving. Montaiglon, No. 176. Very small margin. (3.)

328. PORTRAIT OF NICOLAS GRILLET, Bishop of Bazas. Engraving. Montaiglon, No. 192. Small margin.

329. PORTRAIT OF VINCENZO JUSTINIANI. Engraving. Montaiglon, No. 197. Second state; with the inscription. Small margin.

330. PORTRAITS OF LOUIS XIV, ANNE of Austria and MONSIEUR. Engraving. Montaiglon, No. 206. On paper watermarked "Grape". With small margin.

MELLAN, CLAUDE. (Continued)

331. PORTRAIT OF FRANÇOIS THEODORE DE NESMOND, President of Parliament, Paris. Engraving. Montaignon, No. 219. Small margin.
332. PORTRAIT OF LOUIS D'ORLEANS. 1622. Engraving. Montaignon, No. 220. State cannot be ascertained as the print is closely trimmed. Good impression.
333. PORTRAIT OF POPE URBAN VIII (Barbarini). 1624. Engraving. Montaignon, No. 237. Second state; with Vouet's Monogram. No margin.
334. PORTRAIT OF FATHER YVES. 1677. Engraving. Montaignon, No. 244. On paper watermarked "Monogram of Christ, a heart and three nails in an oval." Large margin; Portrait of ANNE OF AUSTRIA, Queen of France. Engraving. Montaignon, No. 245. One corner replaced. (2.)
335. ALLEGORY representing the foundation of the Roman College by the family Borghese. Engraving. Montaignon, No. 261. Third state; with the shield in the right lower corner. Small margin.
336. HERCULES AND ATLAS. Engraving. Montaignon, No. 264. First state; before the arms of Fouquet or Gondy were engraved on the tablet. On paper watermarked "Crowned shield with bugle and the letters T. D. below it." Fine impression. No margin and a tear in the centre of the top; REPUTATION carrying a shield with the arms of Sublet Desnoyers. Engraving. Montaignon, No. 268. Second state; after the initial and crown of Louis XIV. were changed to the above arms. On paper watermarked "Crowned shield with fleur-de-lis." Small margin; MINERVA BETWEEN PEACE AND JUSTICE. Engraving. Montaignon, No. 269. Fourth state with the arms of M. de Mesmes. Several tears along the edges carefully repaired. (3.)

MELLAN, CLAUDE. (Continued)

337. **MERCURY LEADING MINERVA** to a tree where the French arms are visible. 1685. Engraving. Montaiglon, No. 266. Second state; "A Paris aux Galleries du Louvre" has been burnished out. On paper watermarked "Crown and star." With margin; **THESIS of ANTOINE TALON.** 1648. Engraving. Montaiglon, No. 285. Only three of the seven plates. On paper watermarked with the "arms of France and Austria surmounted by a crown and surrounded by a chain with a maltese cross, below it a tablet with the letters A. C." With margins. (4.)

338. **SAINT BERNARD** kneeling before the Apparition of the Virgin. Frontispiece for his works. Engraving after Stella. Montaiglon, No. 300. Second state; with the inscription. On paper watermarked "Crowned shield with bugle and below it a tablet with the letters D. I." With margin; **INTELLIGENCE, MEMORY and INCLINATION.** 1625. Engraving after S. Vouet.—Montaiglon, No. 372. On paper watermarked "Grape". Small margin. (2.)

MERCURI, PAOLO. 1804-1884.

339. **THE REAPERS.** 1831. Engraving after L. Robert. Apell, No. 3. Second state (of 5), the first finished state. Artist's proof with the names of the engraver and printer and date. Very fine impression with full margin. Very rare.

340. **PORTRAIT OF MADAME DE MAINTENON.** Engraving after Petitot. Apell, No. 5. State unknown to Apell; proof before the border and the engraver's name. Very fine impression on large paper, with signed and dated autograph dedication to the engraver, Luigi Paradisi. **UNIQUE.** Apell states that there is a very deceptive copy of this plate without inscription and border.

MERCURI, PAOLO. (Continued)

341. PORTRAIT OF P. JOANNES A CAPISTRANO, Franciscan Monk and Crusader. 1824. Engraving unknown to Apell. Proof before all letters, and before the border, with good margin. Perhaps unique.

MORGHEN, RAPHAEL. 1758-1833.

342. PORTRAIT OF RAPHAEL MORGHEN. Stipple after Pietro Ermini by Francesco Vendramini. With margin; Marble bust of LORD BYRON by Bartolini. Engraving after a drawing by E. Cateni. Halsey, No. 28. Fifth state. With margin; Portrait of BENVENUTO CELLINI. Engraving after G. Vassari. Halsey, No. 33. Trial proof; with the white collar. First state mentioned by Halsey. Perhaps the only other impression besides the one in the British Museum. With large margin. Very fine. From the J. Marshall Collection. (3.)
343. PORTRAIT OF LADY HAMILTON as The Comic Muse. Engraving after Angelica Kauffmann. Halsey, No. 44. Second state; with the inscription "Quam. . . . Latio." With margin.
344. LA FORNARINA. 1814. Engraving after Raphael. Halsey, No. 64. Second state; with the artists' names, the coat-of-arms and one line of the inscription in open letter. Fine impression, with small margin and with the engraver's dry stamp; ANOTHER IMPRESSION. The fourth state, with the full inscription. (2.)
345. LOT AND HIS DAUGHTERS. 1787. Engraving after F. Barbieri. Halsey, No. 87. Second state; with the artists' names only. Fine impression with margin; THE REPOSE IN EGYPT. 1788. Engraving after N. Pousin. Halsey, No. 149. Third state; with the full inscription. (2.)



ILLVSTRISSIMVS ET EXCELLENTISSIMVS PRINCEPS AMBROSIVS SPINOLA,
MARCHIO SEXTI ET VENAFRI, DVX SANGVERINVS IOVES AVREI VELLERIS,
REGI CATHOLICI A CONTRARIIS SATVS ET BELLA MILITIAQ ET ARABI REGI
IN BELLO PERFECTVS. clō. 13. a. xv.
d. a. Martini hucus. 2. null. cap.

JAN MULLER
Ambrosius Spinola
(See No. 350)

MORGHEN, RAPHAEL. (Continued)

346. PORTRAIT OF NICCOLO MACCHIAVELLI. 1795. Engraving after A. Bronzino. Halsey, No. 91. Second state; with artists' names and dates only, and with margin and the complete plate mark. Fine.
347. PORTRAIT OF FRANCESCO DI MONCADA. 1792. Engraving after A. Van Dyck. Halsey, No. 121. Fifth state; before the retouch, marked by the cross hatchings on the armor. Closely clipped and creased in one corner; Portrait of an UNKNOWN NUN 1794. Engraving almost entirely by Raphael Morghen's brother Antonio. Halsey, No. 134. No other state mentioned. (2.)
348. PORTRAIT OF CARLO ALESSANDRO VOLTA, the Electrician. Engraving after Sabatelli. Halsey, No. 180. Third state; open letter proof, with margin and with G. Piatti's dry stamp; Portrait of RAPHAEL. Engraving by Antonio Morghen after Raphael. Apell, No. 14, open letter proof. Large margin. (2.)

MULLER, JAN. 1571(?) - After 1625.

349. PORTRAIT OF PRINCE MAURICE OF NASSAU. 1618. Engraving after M. Mierevelt. Bartsch III. No. 58. Good old impression, on contemporary paper, watermarked, "Baton of Basle and a house," (the watermark of Hüsler of Basle.) With margin.
350. PORTRAIT OF AMBROSIUS SPINOLA, Minister of War and of the Finances in the Netherlands. Engraving after M. Mierevelt. Bartsch III. No. 59. Very fine old impression with margin.
(See Reproduction)
351. PORTRAITS OF ALBERT, Archduke of Austria and ISABELLA CLARA EUGENIA, Infanta of Spain. 1615. Both engravings after P. P. Rubens. Bartsch III. Nos. 62 and 63. Two very interesting portraits; with large margins. (2.)

Second Session, Thursday Evening, March 30th

MULLER, JOHANN FRIEDRICH WILHELM. 1782-1816.

352. ST. JOHN EVANGELIST. Engraving after Domenichino. Apell, No. 4. Sixth state; with the date 1812.

MULLER, JOHANN GOTTHARD VON. 1747-1830.

353. PORTRAIT OF JOHN G. von MULLER, the Engraver, Engraving by E. Morace after F. Tischbein. Apell, No. 20. Third state; with the inscription. Large margin.

354. LA PETITE JAVOTTE. 1772. Engraving after P. A. Wille. Apell, No. 18. Second state; LA MÈRE BRIGIDE. Engraving after P. A. Wille. Apell, No. 19. Second state. Both with full margins and with Ebner's Stamp. (2.)

355. PORTRAIT OF ANTON GRAFF, Painter. Engraving after A. Graff. Apell, No. 26. Fourth state; with the inscription and the dry stamp of Frauenholz. With large margin.

356. PORTRAIT OF F. C. LODER, Anatomist. Engraving after F. Tischbein. Apell, No. 30. Third state; the inscription is reenforced; Portrait of CHR. W. HUFELAND, Physician. Engraving by Joh. Fr. Muller after F. Tischbein. Apell, No. 13. Third state; as above. Both with the dry stamp of Frauenholz and with large margin. (2.)

NANTEUIL, ROBERT. 1623 (1625?)-1678.

357. PORTRAIT OF ROBERT NANTEUIL, pastel painter and engraver. Engraving by Gerard Edelinck after Nanteuil's own painting. Robert-Dumesnil VII. No. 282. Third state with "se ipsu delineauit" instead of "se ipse delin." Small margin.



FRANÇOIS DE VANDOSME DUC DE BEAUFORT
ET PAIR DE FRANCE.

Nicolas Poussin

Se vendant chez le Blond avec privilège du Roy

Guillaume Blouet

ROBERT NANTEUIL

François De Vendome

(See No. 362)

NANTEUIL, ROBERT. (Continued)

358. MOSES. Engraving after Phil. de Champagne. Robert-Dumesnil IV. No. 1. Third state; with Drevet's address. One of the masterpieces of engraving. With margin.
359. PORTRAIT OF DREUX D'AUBRAY, Civil Guard at the Châtelet de Paris. 1658. Engraving from life. Robert-Dumesnil IV. No. 25. Only one state. Very fine impression on paper watermarked "Folly"; with large margin.
360. PORTRAIT OF CARDINAL ANTOINE BARBARIN, Archbishop of Reims. 1663. Engraving from life. Robert-Dumesnil IV. No. 29. Second state; with four perpendicular lines along the right edge of the plate. Very small margin.
361. PORTRAIT OF ANTOINE DE MORANGIS, Counsellor of State and Superintendent of the Finances. 1661. Engraving from life. Robert-Dumesnil IV. No. 31. Only one state. Very fine early impression on paper watermarked "Coat-of-arms with shamrock and two stars;" with large margin.
362. PORTRAIT OF FRANÇOIS DE VENDOME, DUC DE BEAUFORT. Engraving after Noret. Robert-Dumesnil IV. No. 33. First state, before P. Mariette's name was substituted for that of LeBlond. A very fine impression.
- (See Reproduction)
363. PORTRAIT OF POMPONE DE BELLÈVRE, First President of Parliament, Paris. 1653. Engraving after Philip de Champagne. Robert-Dumesnil. No. 36. Second state; with the inscription on the white tablet. Fine impression on paper watermarked with the "interlaced Cs in a laurel wreath". Small margin. Duplicate of the Bibliothèque Nationale, Paris.

NANTEUIL, ROBERT. (Continued)

364. **PORTRAIT OF CHARLES BENOISE**, Counsellor at the Parliament, Paris. 1651. Engraving after Philip de Champagne. Robert-Dumesnil IV. No. 38. Only one state. Very fine, early impression on paper watermarked with the "Monogram of Christ." Small margin. Duplicate of the Bibliothèque Royale, Paris.
365. **PORTRAIT OF JEAN CHAPELAIN**, Poet and Member of the Academy. Engraving from life. Robert-Dumesnil IV. No. 60. Second state (of 4); before the two small locks of hair in the centre of the forehead. Very good impression on paper watermarked "Grape". With 12mm. margin all around.
366. **PORTRAIT OF CHRISTINA QUEEN OF SWEDEN**. 1654. Engraving after S. Bourdon. Robert-Dumesnil IV. No. 67. Third state; the interrogation mark after "Esclaues" no longer resembles an "S". Old impression on paper watermarked "G. v. B." Very closely trimmed.
367. **PORTRAIT OF JOHN EVELYN**, Author of "Sculptura". 1662. Engraving from Nanteuil's own drawing. Robert-Dumesnil IV. No. 93. Intermediate state between the third and fourth; the coat-of-arms on the closed book to the right has been burnished out but the monogram on the book to the left still remains. Old impression on paper watermarked "Lion of Flanders in a crowned oval border." With margin.
368. **PORTRAIT OF PIERRE GASSENDI**, Provost of the Church at Digne in Provence. 1658. Engraving from life. Robert-Dumesnil IV. No. 101. Second state; before the dot over the sign after "Diniensis." Very good impression, closely trimmed.
369. **PORTRAIT OF LOUIS HESSELIN**, Counsellor of state. 1658. Engraving from life. Robert-Dumesnil IV. No. 110. Second state; with the inscription on the stone. With margin a trifle stained.

NANTEUIL, ROBERT. (Continued)

370. PORTRAIT OF MICHEL LE TELLIER, Minister of State, Chancellor and Keeper of the Seal of France. Engraving after Philip de Champagne. Robert-Dumesnil IV. No. 131. Only one state. Fine impression with small margin.
371. PORTRAIT OF CHARLES MAURICE LE TELLIER, Archbishop of Reims. Three quarter life size. 1672. Engraving from life. Robert-Dumesnil. No. 141. First state; before any changes. Exceedingly fine impression on paper watermarked "Coat-of-arms with Shamrock and two stars." Closely trimmed at top and the two sides.
372. PORTRAIT OF RENÉ DE LONGUEIL, MARQUIS DE MAISONS, Superintendent of Finances. 1653. Engraving from life. Robert-Dumesnil. No. 166. Fourth state (of 6); the date is changed to 1662. Good old impression on paper watermarked "Coat-of-arms with shamrock and two stars"; with margin.
373. PORTRAIT OF EDOUARD MOLÉ, President of Parliament, Paris. Engraving from life. Robert-Dumesnil. No. 193. First state; before the background was made to represent marble. Good old impression on paper watermarked "CATINAUD". With margin. Two small tears on the left and at the bottom carefully repaired.
374. PORTRAIT OF FRANÇOIS THEODORE DE NESMOUR, President of Parliament, Paris. 1653. Engraving from life. Robert-Dumesnil IV. No. 201. Only one state. Good old impression, on paper watermarked "Coat-of-arms with shamrock and two stars." The border slightly stained. With margin.
375. PORTRAIT OF PIERRE PONCET, Master of the Petitions and Counsellor of State. 1660. Engraving from life. Robert-Dumesnil IV. No. 215. Second state; the collar is shortened and the strings and tassels are visible, but before the date was changed to 1673. Fine old impression but slightly scratched in the border towards the right lower corner. No margin.

NANTEUIL, ROBERT. (Continued)

376. PORTRAIT OF CLAUDE REGNAULDIN, Attorney General. 1658. Engraving from life. Robert-Dumesnil IV. N. 216. First state; before the "crochet" after the date. Fine impression on paper watermarked "Coat-of-arms with shamrock and two stars". With margin and the collector's Stamp monogram W. S.

377. PORTRAIT OF FRANÇOIS SERVIEN, Bishop of Bayeux. 1656. Engraving after Philip de Champagne. Robert-Dumesnil IV. No. 225. First state; before the name of the subject. Fine impression on paper watermarked "Monogram of Christ and three nails in oval". With small margin.

378. PORTRAIT OF CLAUDE THEVENIN, Canon of the Church of Paris. Engraving from life. Robert-Dumesnil IV. No. 231. Second state (of 4); with one vertical dash only in the centre of the upper margin. Fine impression on paper watermarked "Monogram of Christ and three nails in a circle". Small margin. From the Baron Marchetti Collection.

PENCZ, GEORG. About 1500-1550. (One of the "Little Masters.")

379. ABRAHAM SENDING AWAY HAGAR. Engraving. Bartsch VIII. No. 3. Clear impression, before any re-touch. From the Reiss Collection.

380. THE HISTORY OF TOBIT. 1543. Engraving. Bartsch VIII. No. 13-19. An almost complete set, only No. 14 is lacking. (6.)

381. ILLUSTRATIONS TO THE OLD TESTAMENT. Engraving. Bartsch VIII. Nos. 20, 23, 24, 25, 27, and 28. Number 27 is from the P. Mariette, Posonyi and Baron v. Lanna Collections—it also bears the collector's mark Fagan No. 118. Good impressions. (6.)

PENCZ, GEORG. (Continued)

382. PROCRIS. 1539. Engraving. Bartsch VIII. No. 73. Fine impression. One corner repaired. From the P. Gellatly Collection; REGULUS. 1535. Engraving. Bartsch VIII. No. 77. A small tear carefully repaired. (2.)
383. SAPHONISBE DRINKING POISON. Engraving. Bartsch VIII, No. 82. Closely trimmed; ARTHEMISIA having the ashes of her husband poured in her drink. Bartsch, VIII. No. 83. With small margin. (2.)
384. THE TAKING OF CARTHAGE. 1539. Engraving after Giulio Romano. Bartsch VIII. No. 86. First state; before Salamanca's Address. Slight repairs along the edges. From the F. DeBois and possibly Baron D. v. Denon Collections. It also bears an autograph mark of a collector with the date 1670 in the back.
385. THETIS ENTRUSTING CHIRON with the education of ACHILLES. 1543. Engraving. Bartsch VIII. No. 90. Fine impression; has been folded once. From the Willet, Evans, St. John Dent and T. Waller Collections.
386. A WOMAN HOLDING A HARP. 1544. Circular engraving. Bartsch VIII. No. 96. Fine impression, somewhat closely trimmed. From the Griggs Collection.
387. THE SEVEN DEADLY SINS. Engravings. Bartsch. VIII. No. 98-104. An almost even set; among them three with margins. (7.)
388. THE TRIUMPHS DESCRIBED BY PETRARCA. Engravings. Bartsch VIII. Nos. 117-122. Good impressions—three of them slightly stained. (6.)

PODESTA, GIOVANNI ANDREA. About 1620-(?)

389. THE THREE BACCHANALS. 1640. Painter-etchings. Bartsch XX. Nos. 2, 3, and 4. Nos. 2 and 3 are first states, before Salvuci's address was changed to Rossi's. Fine old impressions on contemporary paper watermarked "Monogram of Christ in oval". All with margins. From the Griggs Collection. (3.)

PORPORATI, CARLO ANTONIO. 1741-1814.

390. ABRAHAM SENDING AWAY HAGAR. Engraving after A. v. d. Werff. Apell, No. 2. First state. Proof with the coat-of-arms and the engraver's name only. Fine impression, but without the platemark.

RAIMONDI, MARCANTONIO. About 1480-1530.

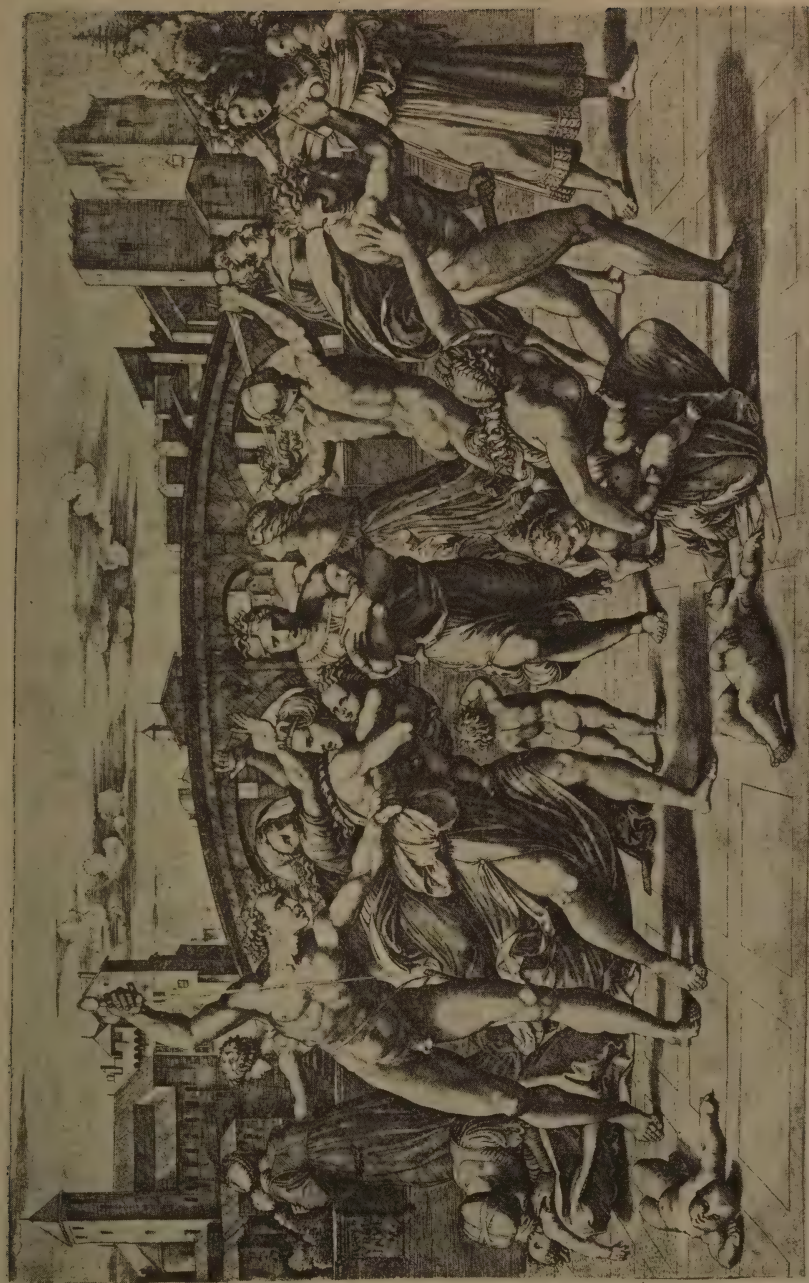
391. ADAM AND EVE DRIVEN FROM PARADISE. Engraving. Bartsch XIV. No. 2. Fine impression but laid down. Very rare.

392. THE QUEEN OF SHEBA VISITING SOLOMON. Engraving after Raphael. Bartsch XIV. No. 13. Good old impression; the ink has penetrated the paper. In very good condition.

393. THE MASSACRE OF THE INNOCENTS. The plate with the "fir-tree". Engraving after Raphael. Bartsch XIV. No. 18. Very fine, early impression with a few small restorations. Closely trimmed. Exceedingly rare. From the F. Debois and P. Gellatly Collections.

(See Reproduction)

394. THE MASSACRE OF THE INNOCENTS. The plate without the "fir-tree". Engraving after Raphael. Bartsch XIV. No. 20. Fine early impression; the ink has penetrated the paper. Closely trimmed. Rare.



MARCANTONIO RAIMONDI
The Massacre of the Innocents
(See No. 393)

RAIMONDI, MARCANTONIO. (Continued)

395. **THE LAST SUPPER.** Engraving after Raphael. Bartsch XIV. No. 26. Very good, old impression with a few small pieces of white paper inserted near the lower edge. One of rarest prints of the master.
396. **THE MARTYRDOM OF SAINT LAWRENCE.** Engraving after B. Bandinetti. Bartsch XIV. No. 104. Second state; the second fork is almost completely burnished out. Very good old impression and very rare.
397. **ENTELLUS AND DARES.** Engraving by Marco Dente da Ravenna after Raphael. Bartsch XIV. No. 195. Second state; with "Ant. Sal. exc." Very good impression on paper watermarked "Cross-bow in circle." With margin. From the Burleigh James and Griggs Collections.
398. **THE RAPE OF HELENA.** Engraving by Marco Dente da Ravenna after Raphael. Bartsch XIV. No. 210. From the J. Kollmann Collection.
399. **THE JUDGMENT OF PARIS.** Engraving after Raphael. Bartsch XIV. No. 245. Very good old impression, before the retouch. Traces of the pumice-stone are still visible. With enough margin just to show the border line at top and two sides, while at the bottom 3 mm have been cut off. A few tears skilfully repaired. Exceedingly rare.
400. **THE JUDGMENT OF PARIS.** Engraving after Raphael. The copy by Marco Dente da Ravenna. Bartsch XIV. No. 246. Very fine impression before the retouch by Villamena. With small margin. Rare.
401. **VENUS, CUPID AND MINERVA;** a study of the three figures in "Judgment of Paris." Engraving after Raphael. Bartsch XIV. No. 310. Attributed to a pupil of Raimondi. Fine impression. From the Hibbert and P. Gelatly Collections. It also bears the collector's mark Fagan No. 130.

RAIMONDI, MARCANTONIO. (Continued)

402. MARS, VENUS AND CUPID. 1508. Engraving imitating Dürer, (See "Effects of Jealousy.") Bartsch XIV. No. 345. A very good impression. From the P. Gellatly Collection.

REMBRANDT VAN RYN. 1606-1669.

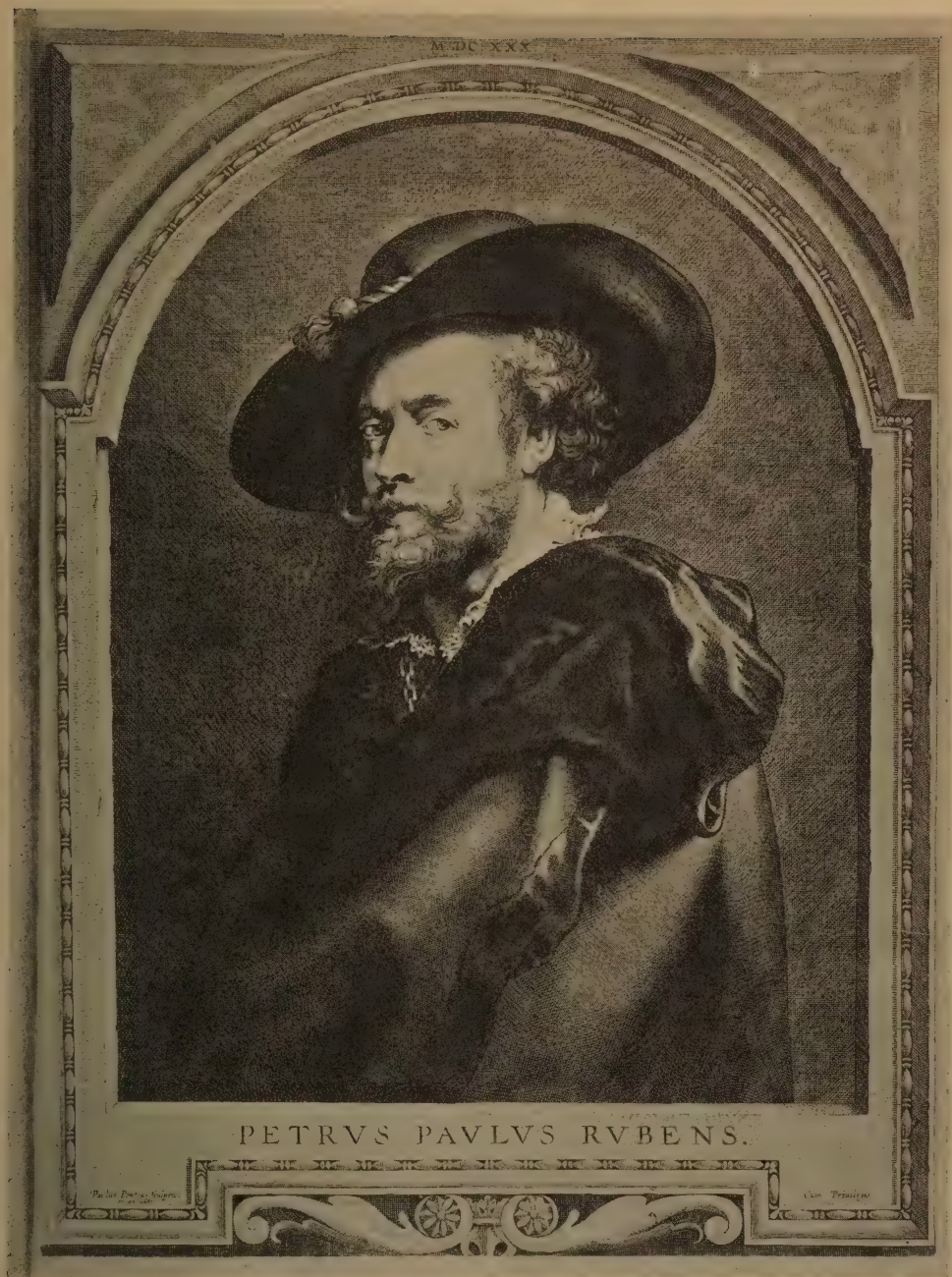
403. THE LANDSCAPE WITH THE THREE TREES. Captain William Baillie's reversed copy. Dutuit V. No. 209, fifth copy. Second state; The plate is mezzotinted and a flash of lightning strikes the trees. Very good impression with full margin.

REYHER, ROBERT. 1838-1877.

404. PORTRAIT OF FRIEDRICH VON SCHILLER. 1863. Engraving after Anton Graff. Apell, No. 16. With the inscription; on India paper.

RIBERA, JOSÉ DE ("Lo Spagnoletto"). 1588-1652.

405. HOLY WOMEN WEEPING OVER THE DEAD BODY OF CHRIST. Painter-etching. Bartsch XX. No. 1. Very good impression. From the Nahl Collection.
406. SAINT PETER KNEELING. 1621. Painter-etching. Bartsch XX. No. 7. Fine impression on paper water-marked "Small crowned shield with fleur-de-lis and below it the letter D". Large margin. From the Robert-Dumesnil Collection.
407. SILENUS. 1628. Painter-etching. Bartsch XX. No. 13. Second state; with the inscription "Al molto. . . Romano D. D." Good impression, but has lost the four corners.



PETER PAUL RUBENS
Portrait of Rubens, after Himself
(See No. 412)

ROTA, MARTINO. 1540-1590.

408. CHRIST APPEARING TO SAINT PETER. 1568. Engraving after Raphael. Bartsch XIV. No. 6. Good impression on contemporary paper.

409. PORTRAIT OF EMPEROR MAXIMILIAN II. 1575. Engraving. Bartsch XVI. No. 83. Good old impression. Rare.

410. VENUS AND ADONIS. Engraving. Bartsch. XVI. No. 108. Brilliant impression.

ROWLANDSON, THOMAS. 1756-1827.

411. THE SURPRISE—WOOD-NYMPHS. 1799. Etchings after F. Albano. Fine impression printed in brownish black, with full margins. (2.)

RUBENS, PETER PAUL. 1577-1640.

412. PORTRAIT OF P. P. RUBENS (after himself). The celebrated engraving by Paul Pontius (Du Pont). Dutuit VI. No. 48. Third state; with the inscription. Fine old impression, cut close to the border line and inlaid. Very rare.

(See Reproduction)

413. PORTRAIT OF P. P. RUBENS. Engraving after A. Van Dyck by P. Pontius (Du Pont) Dutuit IV. No. 68. Third state; With "Paul du Pont Sculp." below Van Dyck's name, but before Van den Enden's address was burnished out and the letters "G. H." added in the centre of the lower edge. Fine impression on paper watermarked "Crowned shield with the Baton of Basle and below it the letters P. V." Good margin. Very rare in this state and quality. From the Camberlyn and J. P. F. Kalle Collections.

RUBENS, PETER PAUL. (Continued)

414. **PORTRAIT OF CHARLES DE LONGUEVAL, COMTE DE BUQUOY.** Engraving by Lucas Vorsterman. Dutuit VI. No. 61. Second state; before the height of the plate was slightly reduced and the eye of Providence. Very good impression in perfect order and with a small margin.

415. **RECUEIL DE LA GALERIE DU LUXEMBOURG.** 1707-1710. A set of twenty-five engravings apotheosizing the lives of Mary de Medicis and Henry IV of France, by Massé, G. Edelinck, L. Chatillon, G. Duchange, Loir, J. Audran, A. Trouvain, B. Audran, Picart, Simonneau l'aîné, B. Picart and C. Vermeulen. Dutuit VI. No. 14; The plates 1, 2, 3, 8, and 13 are missing. Good old impressions with large margins. (20.)

416. **A LION HUNT.** Engraving by Schelte à Bolswert. Dutuit VI. No. 1; **LANDSCAPE WITH A CASTLE.** Engraving. Dutuit VI. No. 15; **LANDSCAPE WITH PEASANTS DANCING.** Dutuit VI. No. 20. From the R. W. Weir Collection (in part). (3.)

RYLAND, WILLIAM WYNNE. 1732-(38?).-1783.

417. **ANTIOCHUS AND STRATONICE.** Engraving after P. de Cortona. Andresen I. No. 12. First state; proof with coat-of-arms without the motto. With margin; **RATIFYING THE MAGNA CHARTA BY KING JOHN.** The engraver's last plate. Stipple after J. Mortimer. Andresen I. No. 16. First state; script letter proof. With margin; a small tear repaired. (2.)

418. **PORTRAIT OF JOHN EARL OF BUTE,** Lord of the Treasury. 1760. Engraving after Ramsay. Le Blanc, No. 30. With the inscription. Good impression, with margin.

SAENREDAM, JAN. 1565-1607.

419. "IT IS TO LAUGH." Engraving after H. Goltzius. Dutuit IV. No. 64. First state; with "T 'is om te lachen" only. Fine impression on contemporary paper watermarked "shield with diagonal bar and two lions rampant." Closely trimmed.

SCHMIDT, GEORG FRIEDRICH. 1712-1775.

420. PORTRAIT OF GEORG DIETLOF VON ARNIM. Postmaster General. 1753. Engraving after A. Pesne. Wessely, No. 3. (J. 75). One state only. Fine impression with small margin. Rare. From the B. Keller Collection.
421. PORTRAIT OF JOHANNES BERNOULLI. 1743. Professor of Mathematics. Engraving after J. R. Huber. Wessely, No. 8. (J. 54); Second state; with the inscription. Fine impression, with margin.
422. PORTRAIT OF FRIEDRICH WILHELM BORCK, Minister of State and War. 1764. Engraving after A. Pesne. Wessely, No. 12. (J. 86). Second state; with the inscription. Fine impression with margin. From the Brönner and Frankfurt Museum Collections.
423. PORTRAIT OF C. G. DE TUBIÈRES DE CAYLUS, Bishop of Auxerre. Engraving after Fontaine. Wessely, No. 18. (J. 40.) Second state; with the inscription. Old impression with margin; PORTRAIT OF CHRISTIAN AUGUST, PRINCE OF ANHALT-ZERBST. 1750. Engraving after A. Pesne. Wessely, 20. (J. 66). Second state; with the inscription. Large margin. (2.)
424. PORTRAIT OF SAMUEL BARON VON COCCEJI, Chancellor. 1751. Engraving after A. Pesne. Wessely, No. 23. (J. 67). Second state; with the inscription. Closely trimmed; PORTRAIT OF JOH. MELCHIOR DINGLINGER. 1769. Etching after A. Pesne. Wessely, No. 27. (J. 148). Third state; the upper lip has five vertical lines from the right nostril down. With large margin. (2.)

SCHMIDT, GEORG FRIEDRICH. (Continued)

425. ELISABETHA PETROWNA, EMPRESS OF RUSSIA, in coronation robes, full length standing. 1761. Engraving after L. Tocqué. Wessely, No. 30. (J. 82). Second state; with the inscription. - A beautiful impression of this great plate, in perfect condition. The engraver's masterpiece.

(See Frontispiece)

426. PORTRAIT OF FRIEDRICH VON GÖRNE, Postmaster General. Engraving. Wessely, No. 45. (J. 70). Second state; before the inscription was changed from French to German. Good impression with small margin; PORTRAIT OF J. OFFRAY DE LA METTRIE. Physician and Philosopher. Engraving. Wessely, No. 53. (J. 76). Fifth state; "de Vies" has been changed to "des Ris." Large margin. (2.)

427. PORTRAIT OF LOUISE ALBERTINE VON BRANDT, Baroness Von Grapendorf. Engraving. Wessely, No. 46. (J. 74). First state; before the names of the artists and with the white place on the wing of Saturnus. Fine impression with large margin. Very rare. From J. A. Börner, Nürnberg, who affixed his signature to the finest prints only.

428. PORTRAIT OF FREDERICK HENRY, PRINCE OF PRUSSIA. 1767. Engraving after A. Vanloo. Wessely, No. 49. (J. 88). Second state; before the two dots between the word "Roy" and the date. Fine impression with margin.

429. PORTRAIT OF ADRIENNE LE COUVREUR. Engraving after Fontaine. Wessely, No. 62. (J. 27). Third state; before Odieuvre's address was burnished out. Good impression with large margin; PORTRAIT OF D. J. N. LIEBERKÜHN, Physician. Etching. Wessely, No. 65. (J. 138). Second state; before the slips of the graver on the left margin had been burnished out. With the etcher's dry stamp, which he affixed to especially selected impressions only. With margin. Very fine and rare. From the "D" Collection, Fagan No. 129. (2.)

SCHMIDT, GEORG FRIEDRICH. (Continued)

430. PORTRAIT OF PIERRE MIGNARD, the celebrated painter. 1744. Engraving after H. Rigaud. Reception-plate to the Academy, Paris. Wessely, No. 70. (J. 59). The state cannot be ascertained as the margin is completely missing. An unusually brilliant impression; PORTRAIT OF ANTOINE FRANÇOIS PREVOST, Almoner to the Prince de Conti. 1745. Engraving from life. Wessely, No. 89. Fourth state; with the comma after the word "Roy". Good impression with margin. (2.)

431. PORTRAIT OF PHILIP V. KING OF SPAIN. Engraving after Vanloo. Wessely, No. 86. (J. 60). Second state, before the ornaments on the border and before "Vanloo" was changed to "Wanloo," etc. Only the face of the portrait is Schmidt's work, the rest is engraved by Wille. The border which is on a separate plate is by an unknown engraver. Very fine impression with large margin. From the Aug. Spazier Collection.

432. PORTRAIT OF CYRILL, COUNT RASUMOWSKY. 1762. Engraving after L. Tocqué. Wessely, No. 90. (J. 83). Second state; before the entire inscription had been burnished out and reengraved and the wording changed from "omnium Russiar. . . ." to "S. J. Maj. Parvae Russiae. . . ." Very fine impression with large margin. From the Aug. Spazier Collection.

433. PORTRAIT OF REMBRANDT. 1771. Etching after Rembrandt. Wessely No. 91. (J. 151). Second state; with the dedication. Good old impression, with margin; ANOTHER PORTRAIT OF REMBRANDT (supposed). 1771. Etching after Rembrandt. Wessely, No. 92. (J. 150.) Third state; with the inscription in the lower margin. Good impression with a small stain. Small margin. (2.)

SCHMIDT, GEORG FRIEDRICH. (Continued)

434. PORTRAIT OF CONSTANTIN SCARLATI, Prince of the Moldawa. Engraving after Liotard. Wessely, No. 100. (J. 39). Only one state. Very fine impression with margin. From the Aug. Spazier Collection.
435. PORTRAIT OF THE ENGRAVER DRAWING. 1752. Painter-etching. Wessely, No. 102. (J. 134). Second state; with the artist's name. Fine impression with margin; PORTRAIT OF THE ENGRAVER, called "With the spider." 1758. Painter-etching. Wessely, No. 103. (J. 141). Third state; with the third set of lines on the wall near the window. Fine impression with large margin. From the Aug. Spazier Collection. (2.)
436. PORTRAIT OF J. J. DE SCHOUWALOW, Chamberlain to the Czar of Russia. 1762. Etching after Lagrenée Wessely, No. 108. (J. 143.) First state; before additional work and the slip of the graver at the upper edge of the collar. Good impression with margin. Very rare. From a collection unknown to Fagan.
437. PORTRAIT OF JEAN BAPTISTE SILVA, consulting physician to the King. 1742. Engraving after H. Rigaud. Wessely, No. 112. (J. 52). Only one state; Good old impression with very small margin; PORTRAIT OF DAVID SPLITGERBER, Banker. 1766. Engraving after J. M. Falbe. Wessely, No. 113. (J. 87.) Private plate. False proof on India paper. A fine impression with large margin. (2.)
438. PORTRAIT OF HENRY VOGUELL, Merchant of London. 1746. Engraving after A. Pesne. Wessely, No. 118. (J. 64). The only state. Good impression with very small margin. Rare.
439. PATRIARCH JACOB. 1757. Etching after Rembrandt. Wessely, No. 127. (J. 139.) Second state; with the white space at the top. Large margin; UNKNOWN PORTRAIT OF A MAN. 1768. Etching after Rembrandt. Wessely, No. 129. (J. 127.) Second state; with the inscription. Good margin. (2.)

SCHMIDT, GEORG FRIEDRICH. (Continued)

440. **PORTRAIT OF REMBRANDT WHEN YOUNG.** 1753. Etching after Rembrandt. Wessely, No. 130. (J. 117). Second state; with the set of horizontal lines on the cap. Fine impression with large margin; **HEAD OF AN OLD MAN.** Etching. Not mentioned by Jacoby and Wessely. (2.)
441. **BUST OF AN OLD WARRIOR.** Painter-etching. Wessely, No. 148. (J. 116). First state; before the set of horizontal lines on the fur lining of the cap. Fine impression with margin; **THE PERSIAN.** 1756. Etching after Rembrandt. Wessely, No. 150. (J. 120). Third state; with the second dot after the date. With large margin. (2.)
442. **LOT AND HIS DAUGHTERS.** 1771. Etching after Rembrandt. Wessely, No. 159. (J. 173). Fourth state; with the complete inscription. Small margin. From the "G. H." Collection; **VIRGIN, CHILD, AND SAINT JOHN.** 1773. Etching after A. Van Dyck. Wessely, No. 165. (J. 176.) Second state; with the full inscription. With small margin; **THE FATHER OF THE JEWISH BRIDE.** 1770. Etching after Rembrandt. Wessely, No. 190. (J. 129.) Second state; before the slip of the graver on the paper bearing an inscription. With small margin. (3.)

SCHOENGAUER, MARTIN. About 1445-1491.

443. **THE CROWN OF THORNS.** (From the Passion). Engraving. Bartsch VI. No. 13. At the top the white paper is cut off; at the left side 4mm and at the bottom 7mm of the printed surface has been lost. Three small tears repaired. Very rare.
444. **THE RESURRECTION.** (From the Passion.) Engraving. Bartsch VI. No. 20. Very closely trimmed. Laid down on account of imperfections. Browned by age. Very rare.

Second Session, Thursday Evening, March 30th

SCHOENGAUER, MARTIN. (Continued)

445. THE SYMBOL OF SAINT LUKE. Engraving. The reversed copy of an anonymous old master. Bartsch VI. No. 75.

446. THE DRAGON. Engraving. Bartsch VI. No. 93. Very good impression; but has lost about 2mm on each side.

(See Reproduction)

SCULPTOR, DIANA. (Erroneously called Ghisi.) About 1535-after 1587.

447. CHRIST MAKING SAINT PETER THE HEAD OF THE CHURCH. Engraving after Raphael. Bartsch XV. No. 5. Fine old impression with margin.

448. THE BIRTH OF APOLLO AND DIANA. Engraving after Giulio Romano. Bartsch XV. No. 39. First state; before any address. Fine impression with large margin. From the "F. V." Collection.

SHARP, WILLIAM. 1749-1824.

449. PORTRAIT OF WILLIAM SHARP, the engraver. 1817. Engraving after G. F. Joseph. Baker, No. 59. Third state; before the name was engraved in the white space. Proof on India paper. Small margin.

450. THE DOCTORS OF THE CHURCH. 1785. Engraving. after Guido Reni. Baker, No. 13. Sixth state; with the full title. Cut close to the plate mark.

451. PORTRAIT OF FILMER HONYWOOD, M. P. 1804. Engraving. Baker, No. 50. Second state. Proof before all letters, with full margin and deckel edges; PORTRAIT OF JOHN HUNTER, the great anatomist. 1788. The small plate. Engraving after Joshua Reynolds. Baker, No. 53. The only state. With good margin. (2.)

SHARP, WILLIAM. (Continued)

452. PORTRAIT OF KEMBLE, Actor. 1803. Engraving after M. A. Shee. Baker, No. 58. Third state; open letter proof, with full margin and deckel edges; PORTRAIT OF THOMAS PAINE, author, 1793. Engraving after G. Romney. Baker, No. 61. First state; open letter proof, with full margin and deckel edges. (2.)

STRANGE, SIR ROBERT. 1721-1792.

453. PORTRAIT OF ROBERT STRANGE, the engraver. Circular engraving after J. B. Greuze. Apell, No. 50. Only one state; with full margin; ABRAHAM SENDING AWAY HAGAR.—ESTHER BEFORE AHASUERUS. Both 1762. Engravings after Guercino. Apell, Nos. 1 and 2; Second states; with the inscriptions. Fine impressions with large margins. (3.)
454. LAOMEDON, KING OF TROY. 1775. Engraving after Salvator Rosa. Apell, No. 30. Second state; with the full inscription. Fine impression on large paper with deckel edges; BELISARIUS. 1757. Engraving after Salvator Rosa. Apell, No. 36. Second state; with the inscription. Large margin. (2.)
455. DEATH OF DIDO. 1776. Engraving after Guercino. Apell, No. 31. Second state; before the third line of the inscription "ad exemplar etc." was added. A very rich impression, with full margin.
456. CHARLES I, KING OF ENGLAND, in Coronation robes, 1770. Engraving after Van Dyck. Apell, No. 45. Second state; with the inscription. Good margin.

THOURNEYSSER (Thurneyssen), **JOHANN JACOB.**
1636-1718.

457. PORTRAIT OF CAMILLE DE NEUFVILLE DE VILLE-ROI, Archbishop of Lyon. 1672. Engraving after N. Mignard. Le Blanc, No. 24. Very fine impression with good margin. Very rare.

VAN DE PASSE, CRISPIN. About 1565-1637.

458. PORTRAIT OF PETRUS DE FUENTES, Spanish General and Governor of Belgium. Engraving. Franken, No. 616. Fine old impression on paper watermarked "Crescent with a face." Bricquet, No. 5329; with large margin; PORTRAIT OF C. JULIUS CAESAR. Engraving not mentioned by Franken. Old impression on paper watermarked "Small double eagle surmounted by a crown." With margin. (2.)

459. PORTRAIT OF JAMES I., KING OF ENGLAND. 1613. Engraving. Franken, No. 681. Fine old impression on paper watermarked "Eagle with the baton of Basle." (about 1605). Very small margin. Extremely rare. From the E. B. Holden Collection.

460. PORTRAIT OF MARTEN HARPERTSZOON TROMP, celebrated Dutch Admiral. Engraving from life. Franken, No. 905. Good old impression on paper watermarked "Crowned shield with tower." Very small margin, slightly stained and one corner of white paper replaced. Rare.

VAN DYCK, ANTHONIE. 1599-1641.

461. PORTRAIT OF JODOCUS DE MOMPER, Painter. Painter-etching. One of the twenty undisputed plates by the master. Dutuit IV. No. 7. Fifth state; the letters "G. H." have been burnished out and the upper corners carefully replaced.

462. PORTRAIT OF FRANS SNYDERS. Painter. Painter-etching. One of the twenty undisputed plates by the master. Dutuit IV. No. 11. Fourth state; the letters "G. H." have been burnished out. On paper watermarked "Crowned shield with fleur-de-lis and below it the monogram W. R." From the edition of Gillis Hendriex or J. Meyssens between the years 1675 and 1900. Full margin; Also AN OLD DRAWING of the same portrait in black chalk. (2.)

VAN DYCK, ANTHONIE. (Continued)

463. PORTRAIT OF WILLEM HONDIUS, Engraver. Engraving by W. Hondius. Dutuit IV. No. 35. Fifth state; PORTRAIT OF ADAM DE COSTER, the painter. Engraving by Peter de Jode. Dutuit IV. No. 38. Fifth state. Both prints in the same state and condition as the preceding number; Also TWO OLD DRAWINGS in black chalk of the same portraits. (4.)

464. PORTRAIT OF CORNELIS POELENBORCH, Painter. Engraving by Peter de Jode. Dutuit IV. No. 42. Sixth state; PORTRAIT OF CORNELIS VAN DER GUST, Painter. Engraving after Paul Pontius. Dutuit IV. No. 54. Fifth state. Both prints in the same state and condition as the preceding number; Also TWO OLD DRAWINGS in black chalk of the same portraits. (4.)

465. PORTRAIT OF GERARD HONTHORST, the painter. Engraving by Paul Pontius. Dutuit IV. No. 58. Seventh state; PORTRAIT OF DANIEL MYTENS, the Painter. Engraving by Paul Pontius. Dutuit IV. No. 62. Fifth state. Both prints in the same state and condition as the preceding number; Also TWO OLD DRAWINGS in black chalk of the same portraits. (4.)

466. PORTRAIT OF PALAMEDES PALAMEDESEN, battle painter. Engraving by Paul Pontius. Dutuit IV. No. 64. Fifth state; PORTRAIT OF THEODOR ROMBOUTS, Painter. Engraving by Paul Pontius. Dutuit IV. No. 67. Fifth state. Both prints in the same state and condition as the preceding number; Alsos TWO OLD DRAWINGS in black chalk of the same portraits. (4.)

VAN DYCK, ANTHONIE. (Continued)

467. PORTRAIT OF ADRIAAN STALBENT, landscape painter. Engraving by Paul Pontius. Dutuit IV. No. 72. Sixth state; PORTRAIT OF JAN WILDENS, landscape painter. Engraving by Paul Pontius. Dutuit IV. No. 76. Fourth state. Both prints in the same state and condition as the preceding number; Also TWO OLD DRAWINGS in black chalk of the same portraits.

(4.)

468. PORTRAIT OF JACOB DE CACHOPIN, Art amateur. Engraving by Lucas Vorsterman. Dutuit IV. No. 82. Fifth state; PORTRAIT OF HUBERT VAN DEN EYNDEN, sculptor. Engraving by Lucas Vorsterman. Dutuit IV. No. 87. Fourth state. Both prints in the same state and condition as the preceding number. Also TWO OLD DRAWINGS in black chalk, of the same portraits.

(4.)

469. PORTRAIT OF CHARLES DE MALLERY, Engraver. Engraving by Lucas Vorsterman. Dutuit IV. No. 93. Fifth state; PORTRAIT OF JAN VON MILDERT, sculptor. Engraving by Lucas Vorsterman. Dutuit IV. No. 4. Sixth state. Both prints in same state and condition as the preceding number. Also TWO OLD DRAWINGS in black chalk of the same portraits.

(4.)

470. PORTRAIT OF CORNELIS DE VOS, the Painter. Engraving by Lucas Vorsterman. Dutuit IV. No. 100. Fourth state; PORTRAIT OF ANDREAS VON ERTVELT, marine painter. Engraving by Schelte a Bolswert. Dutuit IV. No. 102. Third state. Both prints in the same state and condition as the preceding number; Also TWO OLD DRAWINGS in black chalk of the same portraits.

(4.)

471. PORTRAIT OF THOMAS PRINCE OF SAVOY. Engraving by Paul Pontius. Dutuit IV. No. 166, Second state; before the address of Gillis Hendriex was burnished out. Fine impression on paper watermarked "Grape." Small margin.

VAN DYCK, ANTHONIE. (Continued)

472. PORTRAIT OF DON JERONIMO DE BRAN, Art amateur. Engraving by Lucas Vorsterman. Dutuit IV. pp. 283-284. First state; before the additional work on the sword hilt, and the strip of embroidery running down the right sleeve. Very fine impression on paper watermarked "Folly with five bells." With small margin. Dutuit says that this state is of the greatest rarity.

VAN LEYDEN, LUCAS. 1494-1533.

473. PORTRAIT OF LUCAS VAN LEYDEN. Engraving by Cornelis Galle (Th. Galle excud.). Fine impression on paper watermarked with the monogram "P. L. Z." Small margin. From the Burleigh James and P. Gellatly Collections.
474. THE EXPULSION FROM PARADISE. 1529. Engraving. Dutuit V. No. 4. On paper watermarked with the "Gothic P."; CAIN KILLING ABEL. 1529. Engraving. Dutuit V. No. 5. Laid down From two collections unknown to Fagan; ADAM AND EVE LAMENTING THE DEATH OF ABEL. 1529. Engraving Dutuit V. No. 6. On paper watermarked "small shield with fleur-de-lis and above it a cross." From the Burleigh James and P. Gellatly Collections. (3.)
475. LAMECH AND CAIN. 1524. Engraving. Dutuit V. No. 14. Good old impression.
476. LOT AND HIS DAUGHTERS. 1530. Engraving. Dutuit V. No. 16. Very good impression. From the Baron von Lanna Collection
477. ABRAHAM SENDING AWAY HAGAR. 1516. Engraving. Dutuit V. No. 18. Old impression.

VAN LEYDEN, LUCAS. (Continued)

478. JOSEPH TELLING HIS DREAMS—JOSEPH AND POTIPHAR'S WIFE—JOSEPH IN PRISON—JOSEPH BEFORE PHARAO. 1512. Engravings. Dutuit V. Nos. 19, 20, 22, and 23. Good old impression, before the retouch. On paper watermarked with the "Gothic P." Slightly repaired and two with stains. From the Duke of Aremberg Collection.
479. DAVID PLAYING BEFORE SAUL. About 1508. Engraving. Dutuit V. No. 27. Good impression with large margin. One of his most important plates.
480. SUSANNAH AND THE ELDERS. About 1508. Engraving. Dutuit V. No. 33. Good impression on paper watermarked "Quartered shield with five circles, eagle, two hermines and a fleur-de-lis. No margin.
481. SAINT JOACHIM EMBRACING SAINT ANN. 1520. Engraving. Dutuit V. No. 34. Very good impression; closely trimmed and with a thin corner.
482. THE ADORATION OF THE MAGII. 1513. Engraving. Dutuit V. No. 37. Late impression of the original. Slightly repaired, no margin. Dutuit says: "This is one of the most important and rarest works of the engraver."
483. THE ADORATION OF THE MAGII. 1513. Engraving. A contemporary and very deceptive copy on paper watermarked "Little Jug." Laid down on account of imperfection; Also ANOTHER COPY by an engraver of the end of the XVIIIth, or beginning of XIXth, century. (2.)
484. THE BAPTISM OF CHRIST. About 1510. Engraving. With small margin. From the H. F. Sewall collection and Duplicate of the Boston Museum.

VAN LEYDEN, LUCAS. (Continued)

485. SIX PLATES OF THE PASSION:—THE BETRAYAL OF CHRIST.—THE MOCKING OF CHRIST.—THE FLAGELLATION.—THE CROWN OF THORNS.—THE CRUCIFIXION AND THE ENTOMBMENT. Dutuit V. Nos. 45, 47, 48, 49, 52, and 54. With the exception of No. 47 they are possibly the copies by Jan Muller. Good impressions with margins. No. 47 is the original, bears M. Petri's address and is without margin. From the Baron Scheffler Collection. (6.)
486. CHRIST PRESENTED TO THE PEOPLE. 1510. Engraving Dutuit V. No. 71. Contemporary impression. Laid down on account of imperfections. No margin. Duplicate of the Boston Museum.
487. CHRIST APPEARING TO MARY MAGDALEN. 1519. Engraving. Dutuit V. No. 77. Fair impression. No margin. From the Baron de Triqueti and Griggs Collections.
488. THE RETURN OF THE PRODIGAL. About 1516. Engraving. Dutuit V. No. 78. Second state, with "Martini Petri excud." Small margin.
489. THE CONVERSION OF SAINT PAUL. 1509. Engraving. Dutuit V. No. 107. Very good impression on contemporary paper, watermarked "Crowned Pitcher." Closely trimmed and small defects along the edges carefully repaired. From the Theobald Collection.
490. SAINT CHRISTOPHER. About 1521. Engraving. Dutuit V. No. 109. Good old impression, with a very small margin on three sides. Rare.
491. SAINT JOHN IN THE DESERT. 1513. Engraving. Dutuit V. No. 110. Good old impression; with a small margin. From the Baron von Lanna Collection.

Second Session, Thursday Evening, March 30th

VAN LEYDEN, LUCAS. (Continued)

492. THE BEHEADING OF SAINT JOHN. About 1513. Engraving. Dutuit V. No. 111. Good, old impression, closely trimmed and with a small stain. From the Baron von Lanna Collection.
493. SAINT ANTHONY, THE HERMIT. 1521. Engraving. Dutuit V. No. 116. Good old impression, closely trimmed. From the Z. J. Karnicki and Baron von Lanna Collections.
494. THE TEMPTATION OF SAINT ANTHONY. 1509. Engraving. Dutuit V. No. 117. Fair impression on paper watermarked "Dart and the letter W." Closely trimmed just leaving the border line.
495. SAINT FRANCIS OF ASSISI. About 1514. Engraving. Dutuit V. No. 120. Good old impression but very closely trimmed. At the top it has lost from 2 to 5 mm.
496. SAINT MARY MAGDALEN GIVING HERSELF UP TO THE PLEASURES OF THE WORLD. Also called "Saint Magdalen's Dance." 1519. Engraving. Dutuit V. No. 122. First state before "Martini Petri exc." was added.
497. SAINT MARY MAGDALEN IN THE DESERT. About 1508. Engraving. Dutuit V. No. 123. Fairly good impression with margin.
498. THE SEVEN VIRTUES. 1530. Engraving. Dutuit V. No. 127-133. A fairly good set. No. 131. On paper watermarked with the "Gothic P." Nos. 127 and 132 with the numerals 1 and 7. No. 133 on paper watermarked "Grape with leaf." Mostly close-trimmed, a few with a very small margin. (7.)
499. PYRAMUS AND THISBE. 1514. Engraving. Dutuit V. No. 135. Fairly good impression, on paper watermarked "Grape with leaf." Closely trimmed.

VAN LEYDEN, LUCAS. (Continued)

500. PALLAS. The engraver's last plate. Engraving. Dutuit V. No. 139. Very good impression, before the letter "L." Closely trimmed. From the P. Gellatly Collection.
501. THE STANDARD BEARER. 1510. Engraving. Dutuit. No. 140. Good impression. Repaired and with a false margin. From the Von Nagler, Berlin Museum and Cope Collections. Rare.
502. A FOOL KISSING A WOMAN. 1520. Engraving. Dutuit V. No. 150. Good old impression. Trimmed down 1-2mm. From the Baron von Lanna Collection.
503. THE DAIRYMAID. 1510. Engraving. Dutuit V. No. 158. With a small margin. A very interesting plate.
504. HEAD OF A WARRIOR. 1527. Engraving. Dutuit V. No. 160. Fairly good impression, trimmed down a trifle at the bottom.
505. PORTRAIT OF HIMSELF. 1525. Engraving. Dutuit V. No. 173. This is now considered an etching of the XVII century after Dürer's portrait of Van Leyden; PORTRAIT OF A YOUNG MAN; (Supposed to be his own). Engraving. Dutuit V. No. 174. Fairly good impression. Closely trimmed. (2.)

VAN MECKENEM. ?—1503

506. JUDITH. Engraving. Bartsch VI. No. 4. Fairly good impression but stained and laid down on account of imperfections.
507. THE MASS OF SAINT GREGORY. Engraving. Bartsch VI. No. 100. Fairly good impression with margin.

VELLERT, DIRCK JACOBSZ. (Dirk van Star) Flourished 1511-1544.

508. SAINT BERNHARD ADORING THE VIRGIN AND CHILD 1524. Engraving. Bartsch VIII. No. 8. A small tear in the upper left corner carefully repaired. Old impression on paper watermarked "Crowned shield with circle and three stars." Briquet, No. 1093. Very rare.

(See Reproduction)

VENEZIANO, AGOSTINO (A. DE' MUSI). About 1510-1540.

509. ABRAHAM'S SACRIFICE. Engraving after Raphael. Bartsch XIV. No. 5. Fine early impression, the ink penetrating the paper, with margin. From the Julian Marshall Collection.

510. THE TRIUMPH OF SILENUS. Engraving after Raphael or Guilio Romano. Bartsch XIV. No. 240. Early impression, the ink penetrating the paper. Stained, and small defects in the paper. With margin. From the William Sharp Collection.

511. THE "STREGOZZO." Engraving after Michel Angelo or Raphael. Bartsch XIV. No. 426. Second state; with Veneziano's initials. With margin at top and bottom.

VERTUE, GEORGE. 1684-1756.

512. PORTRAIT OF GEORG VERTUE. Etching after his own drawing, by T. Priscott; PORTRAIT OF SARAH DUCHESS OF SOMERSET. 1736. Engraving after T. M. Q. Small margin; PORTRAIT OF BENJAMIN JOHNSON. 1730. Engraving after G. Honthorst. Fine impression. Small margin, inlaid. (3.)



DIRCK JACOBSZ VELLERT
St. Bernhard adoring the Virgin and Child
(See No. 508)

VICO, ENEA. About 1520-1570.

513. COSMO DE MEDICIS, GRAND DUKE OF TUSCANY. Engraving after his own design. Frontispiece to "Discorsi Sopra esc. Venezia 1558." Bartsch XV. No. 239. Very fine impression; PORTRAIT OF ANTONIO FRANCESCO DONI. Engraving. Bartsch XV. No. 245. (2.)

514. PORTRAIT OF CHARLES V. 1550. Engraving after his own design. Bartsch XV. No. 255; the original. Very good old impression. Rare.

VILLAMENA, FRANCESCO. About 1588-1648.

515. THE LAST JUDGMENT. 1603. Engraving. Nagler XX. No. 47. On contemporary paper. With margin. Rare. From the Griggs Collection.

VISSCHER, CORNELIS. 1629 (?) - 1658 (?).

516. THE ANTIQUARY (Andrea Odoni). Engraving after Correggio. Dutuit VI. No. 52. First state; before any inscription. Fine impression on paper watermarked "Crowned shield with fleur-de-lis and the monogram W. R. below it;" also monogram of Christ and the letters "R. G." Small margin.
517. PORTRAIT OF GELLIUS DE BOUMA, (one of the portraits known as "The Big Beards"). 1656. Engraving from life. Dutuit VI. No. 89. Second state; before the date. Brilliant impression on paper watermarked "Fleur-de-lis," and with small margin. The chef-d'oeuvre of the engraver.
518. ANOTHER IMPRESSION of the same, apparently earlier, but cut down. On paper watermarked "Crowned shield with fleur-de-lis" and the monogram W. R. below. (Rembrandt paper). With the Collector's stamp P. B. in greenish blue ink.

VISSCHER, CORNELIS. (Continued)

519. PORTRAIT OF LIEVEN VAN COPPENOL, the Writing master. Engraving from life 1658. Dutuit VI. No. 93. Second state; the front of the right sleeve is lightly shaded, but still before any inscriptions. Very fine impression on paper watermarked, "Monogram of Christ." From the A. F. Didot Collection.

520. PORTRAIT OF JAN MERIUS. Engraving from life. Dutuit VI. No. 103. Second state. Good old impression with small margin.

521. PORTRAIT OF VONDEL, the Poet. Engraving from life. Dutuit VI. No. 120. Seventh state; with "1657 aet. 70" but before "Justus Danckers Excud." Very good impression on paper watermarked "Small Folly"; with margin.

522. PORTRAIT OF FRANCISCUS VALDESIUS. 1649. Engraving. Dutuit VI. No. 130. Second state; with the inscription and the number I. Very good impression with margin; PORTRAIT OF JANUS DOUSA. 1649. Engraving. Dutuit VI. No. 132. Second state; with the inscription and before the number III was burnished out. Fine impression with margin. (2.)

VISSCHER, JAN. 1634-1692(?).

523. PORTRAIT OF ABRAHAM VAN DER HULST, Vice Admiral of Holland. Engraving after J. Van der Helst. Andresen II. No. 4. Fine impression with margin.

VORSTERMAN, LUCAS. About 1595-1675.

524. PORTRAIT OF ERASMUS OF ROTTERDAM. Engraving after J. Holbein. Nagler XX. No. 30. From the Thomas Lawrence and Griggs Collections.

WILLE, JEAN GEORGES. 1715-1808.

525. **PORTRAIT OF JEAN GEORGES WILLE.** 1771. Engraving by P. C. Ingouf after a design by P. A. Wille, the son. Good impression with margin; **ANOTHER PORTRAIT OF THE SAME.** 1776. Engraving by I. G. Müller after J. B. Greuze. Apell No. 41. Third state; with the address of the engraver. Very good impression with margin. A trifle foxed. (2.)
526. **SAPPER OF THE SWISS-GUARDS.** 1779. Engraving after his own design. LeBlanc No. 86. Third state; proof before letters, with the coat-of-arms and the engraver's name. Very fine impression with large margin.
527. **PORTRAITS OF LOUIS, DAUPHIN OF FRANCE, AND MARIE JOSEPHE, OF SAXONY, DAUPHINE OF FRANCE.** Both engravings after Daniel Klein. LeBlanc No. 106 and 108. Very good impressions with large margins. No. 106 from the W. Benoni-White Collection. (2.)
528. **PORTRAIT OF PIERRE DE GUERIN DE TENCIN,** Cardinal. Engraving after E. Parrocel. Le Blanc No. 109. Second state; with the inscription, but before the cross of the Archbishop, in the coat-of-arms, was covered with dots. Fine impression with margin.
529. **PORTRAIT OF CHARLES, COMTE D'AUMALE,** Lieutenant General. 1751. Engraving after Jean Chevalier. LeBlanc. No. 123. Second state; with the inscription. Fine impression with small margin; **PORTRAIT OF CHARLES FREDERICK, MARGRAVE OF BADEN AND HACHBERG.** 1745. Engraving after J. F. Guillebaud. LeBlanc No. 156. Second state; with the inscription. Good impression with margin. (2.)

WILLE, JEAN GEORGES. (Continued)

530. PORTRAIT OF WOLDEMAR DE LOEWENDAL, MARSHAL OF FRANCE. 1749. Engraving after M. Q. De la Tour. LeBlanc No. 122. Third state; with the inscription. Very good impression with margin.
531. PORTRAIT OF LOUIS PHELYPEAUX, Comte de Saint-Florentin. 1751. Engraving after J. L. Tocqué. Le Blanc No. 124. Fourth state with the word "Ministre" added. Small margin.
532. PORTRAIT OF ABEL FRANÇOIS POISSON DE VANDIÈRES; Director General of Buildings. Engraving after J. L. Tocqué. 1761. LeBlanc No. 125. Fifth state. To the inscription has been added a statement to the effect that this is the engraver's Reception plate. Strong impression with full margin.
533. PORTRAIT OF NICOLAS RENÉ BERRIER, Lieutenant of Police. Engraving after Jacques de Lyen. LeBlanc No. 127. Third state; with the inscription, but before the addresses of Bretin and Basan. Very good impression with margin.
534. PORTRAIT OF JEAN BAPTISTE MASSÉ. Painter. 1755. Engraving after J. L. Tocqué. LeBlanc No. 130. Third state; with the address of the engraver added to the inscription. Good impression, a trifle foxed; with big margin.
535. PORTRAIT OF HENRI LIÉBAUX, Geographer, 1747. Engraving after Jean Chevalier. LeBlanc No. 131. First state; proof before all letters. Brilliant impression with good margin. Very rare. From the F. Rumpf Collection.
536. PORTRAIT OF ELISABETH DE GOUY, Wife of H. Rigaud. 1743. Engraving after H. Rigaud. LeBlanc No. 145. Third state; with the printer's address added to the inscription. Full margin.

WILLE, JEAN GEORGES. (Continued)

537. PORTRAIT OF FREDERICK II., KING OF PRUSSIA.

1757. Engraving after A. Pesne. LeBlanc No. 151. Second state; with the inscription. Good impression with margin.

538. PORTRAIT OF TYCHO HOFMAN, Danish Nobleman.

1745. Engraving after J. L. Tocqué. LeBlanc No. 163. Fourth state (of 6); with the inscription in Latin. Very good impression with margin; PORTRAIT OF JOHANN MARTIN PREISLER, the engraver. 1743. Engraving from life. LeBlanc No. 168. Second state; with the inscription. Good impression, with margin.

(2.)

539. PORTRAIT OF HIERONIMUS VON ERLACH, Mayor

of Bern. Engraving after Rusca. LeBlanc No. 167. First state; with the inscription in German. Fine impression, closely trimmed and laid down. Rare.

WOOLLETT, WILLIAM. 1735-1785.

540. DEATH OF GENERAL WOLFE. Engraving after B. West. Andresen II. No. 25. Fifth state; a small tear in the lower margin repaired.

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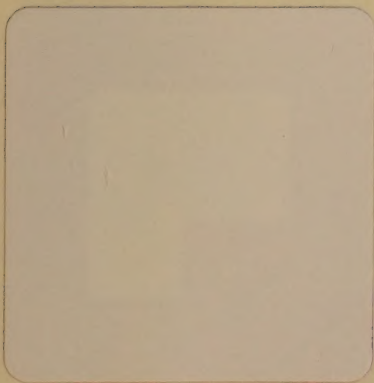


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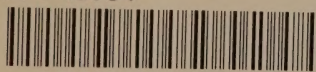
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